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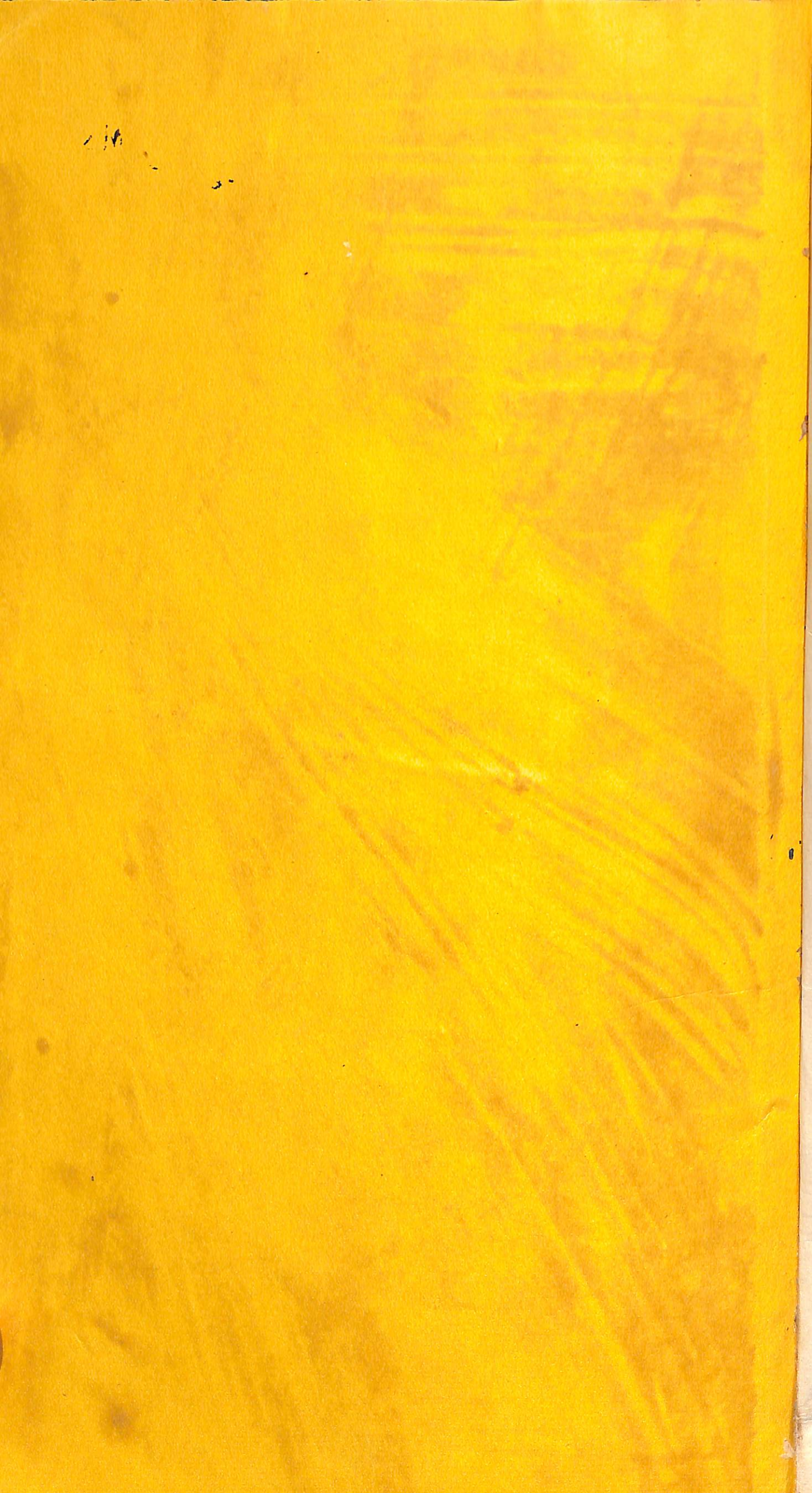
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मनुजाना नृप काय विद

$$\frac{1}{\sqrt{1-\beta^2}} = \gamma$$
$$\frac{2125}{7} = 303.57$$
$$5. \quad 2x^2 + 3x - 2 = 0$$

हं. एं. । वीथ प्रबंधन नं.







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P A N J A B   U N I V E R S I T Y

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----- 1953 -----



Ms. 420-4

STUDIES IN KATA KATA  
WITH SPECIAL REFERENCE  
TO  
KATA KATA  
A THESIS  
PRESENTED FOR  
THE DEGREE OF DOCTOR OF PHILOSOPHY  
AT THE  
PANJAB UNIVERSITY  
SOLAN

BY  
SARVODAYA SHARMA

1953

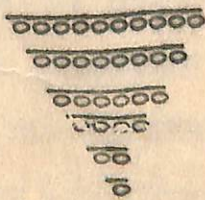


:: मं ग ला च र ण ::

उत्पत्तौ वैदिकवाङ्मये मुनिवरैर्व्यासादिभिः सिञ्चितो  
हिन्दीकाव्यविनोदफक्वफलितां सुरेण सम्प्रापितः ।  
भक्त्या काव्यकलाङ्ग्या मधुरया वल्त्या समालिङ्गितो  
राधामाधवदृष्टकूटविटपो भट्टाय भूयाद् भवे ॥ :१:

विश्वं दानदधीन्द्रदामविधया सम्मोह्यल्लीलया  
स्नेहात्तव्रजमल्लवीषु मधुरां भक्तिं समुद्भावयत् ।  
सर्वस्वान्तविहारिणीं रसमयीं मङ्गीभिराप्लावयत्  
राधामाधवदृष्टकूटमतुलं भट्टाय भूयान्मम ॥ :२:

आत्मारामरहस्यगोपनपरां शैलीं समुल्लासयन्  
माधुर्यप्रसरस्य भावुकजनान् कोटिं परां प्रापयत् ।  
वैचित्र्येण वचश्च काव्यकलया साहित्यमुज्जीवयत्  
राधामाधवदृष्टकूटमतुलं भट्टाय भूयाद्भवे ॥ :३:





॥ ॐ नमो भगवते वासुदेवाय ॥

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## Preface

The present thesis is intended to fill an important gap in the critical study of Hindi Literature. An attempt has been made here to trace the history and development of Kūṭa-Kāvya, particularly as it appears in the age of Sūradāsa, with a special reference to his Kūṭa lyrics. Kūṭa is a peculiar form of poetic composition representing an oblique mode of expression wherein the intended sense is disguised in intricate and enigmatic words. From the time of the Rgvedic hymns till today this form of oblique poetry has been resorted to copiously under different appellations by poets of varied interests at different times. Thus there exists an appreciable volume of such poetry both in Sanskrit and Hindi Literature. During the early period of Hindi Literature this peculiar form of poetic expression was adopted mainly by the writers of mystic and religious poetry, among whom Sūradāsa occupies a pre-eminent position. In his hands the Kūṭa composition attained its excelsis as he utilised it for expounding the cult of Madhurā.Bhakti in the Kṛṣṇa bhakti school of Hindi Poetry. With him it reaches the final stage of its evolution, for the poets before him had merely paved the way for the fullest development of his genius.

This study has been prompted by two objects. Firstly to trace the influence of contemporary religious beliefs on the Kūṭa ~~lyrics~~ of Sūra as otherwise it is difficult of comprehension, for generally mediaeval Hindi poetry is conditioned by the religious and philosophic thought whose elucidation is essential for its proper understanding. This would involve an examination of the peculiar sectarian teachings which determine the style and form of such poetry. Secondly, the category of mystic and religious expression has assumed many literary excellences, at many places the content has been subordinated to the mode of literary expression. This had introduced a controversy regarding the



The present thesis is intended to fill an important gap in the critical study of Hindi literature. An attempt has been made here to trace the history and development of Kṛta-Kāvya, particularly as it appears in the age of Śaivism with a special reference to his Kṛta Kāvya. Kṛta is a peculiar form of poetic composition representing an original mode of expression wherein the imagination is displayed in intricate and enigmatic words. From the time of the Vedic hymns till today this form of poetic poetry has been resorted to copiously under different appellations of poets of varied interests at different times. Thus throughout an appreciable volume of such poetry both in Sanskrit and Hindi literature. During the early period of Hindi literature this peculiar form of poetic expression was adopted mainly by the writers of mystic and religious poetry, among whom Śaivism occupies a pre-eminent position. In his hands the Kṛta composition attained its excellence as he utilized it for ennobling the cult of Śaivism. Bhakti in the Kṛta form reached its height of Hindi poetry. With him it reached the final stage of its evolution, for the poets before him had merely paved the way for the fullest development of his genius.

This study has been prompted by two objects. Firstly, to trace the influence of contemporary religious beliefs on the Kṛta style of Śaivism as otherwise it is difficult to comprehend, for generally medieval Hindi poetry is conditioned by the religious and philosophical thought which pervaded the period. Secondly, to examine the peculiar aesthetic idealisation is essential for the proper understanding of the evolution which determine the style and form of such poetry. Secondly, the category of mystic and religious expression has assumed much literary excellence, as many places the student has been enlightened to the role of literature in this regard. This has introduced a controversy regarding the



object<sup>of</sup> poetry. For evidently such literary forms as are characterised by obscure or enigmatic utterances do not conform to the strict canons of Rasa or Dhvani and give the appearance of mere <sup>intellectual</sup> gymnastics or verbal jugglery. It may also be argued that the different figures of speech and other poetic devices employed therein have as their purpose embellishment of poetic thought. But some may hold the view that an attempt to force an alāṅkāra or to use obscure style frustrates the very purpose of Rasa which is vital for the elucidation of emotion. Hence it is necessary to examine the issues involved in this controversy and to determine the correct attitude in this respect.

Although the present study has been directed mainly to the understanding of Sūradāsa's Kūṭa lyrics, an endeavour has been made to sift and analyse all the relevant material pertaining to the subject. In order to appreciate the merits of Sūradāsa it has been found necessary to analyse Kūṭa compositions in the then prevalent languages and examine the influence of Nāthas, Hāthayogins and other such exponents of mediaeval Hinduism, on the lyric songs of Sūradāsa. The works of these early writers and poets have been consulted and copiously drawn upon for establishing definite conclusions regarding Kūṭa Kāvya. Care has been taken to glean as many relevant facts and symbols as would establish the doctrine of Kūṭa Kāvya and explain it in its different phases. The vast material of Kūṭa compositions which has been produced during the long ages of Sanskrit and Hindi poetry, has thus been brought under review for the first time within the compass of this study.

The first chapter traces the meaning and history of Kūṭa and the various forms it assumed at different times. The second chapter deals with the general aesthetics of Kūṭa Kāvya - its essential characteristics, function and purposes - while in the third chapter the tradition of Kūṭa



object poetry. For evidently such literary forms are not characterised by obscure or enigmatic utterances do not conform to the strict canon of Rasa or Bhava and give the appearance of mere gymnastics or verbal jugglery. It may also be argued that the different figures of speech and other poetic devices employed therein have as their purpose embellishment of poetic thought. But none may hold the view that an attempt to force an alankara or to use obscure style frustrates the very purpose of Rasa which is vital for the elucidation of emotion. Hence it is necessary to examine the issues involved in this controversy and to determine the correct attitude in this respect.

Although the present study has been directed mainly to the understanding of Kāvya's Rāsa theory, an endeavour has been made to sift and analyse all the relevant material pertaining to the subject. In order to appreciate the merits of Kāvya it has been found necessary to analyse Rāsa compositions in the then prevalent languages and examine the influence of Kāvya, Mahābhārata and other such epics of medieval Hindulism, on the lyric songs of Kāvya. The works of these early writers and poets have been consulted and copiously drawn upon for establishing definite conclusions regarding Kāvya. Care has been taken to glean as many relevant facts and symbols as would establish the doctrine of Kāvya and explain it in its different phases. The vast material of Kāvya compositions which has been produced during the long ages of Sanskrit and Hindi poetry, has thus been brought under review for the first time within the compass of this study.

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Kāvya prior to Sūradāsa from the time of the Vedic hymns to the Kūṭa lyrics of Vidyāpati and Kabir has been examined in detail. The last three chapters are devoted to a special study of Sūradāsa's Kūṭa lyrics. It comprises a survey of his Kūṭa songs, their subject matter and the poetic merit.

The material contained in these chapters is the result of my research and studies and I may venture to claim originality in its presentation and interpretation. It may be mentioned here that the subject received little attention from earlier critics who have treated Kūṭa more as a diction or style than a form of poetry. My studies have led me to regard it as a definite form of poetry and not as a mere style. My contribution extends to the critical examination of these lyrics both from the theological and rhetorical point of view and to assess the place of Sūra among the writers of Kūṭa poetry. The study has been made arduous by reason of collecting the Kūṭa poems of Sūradāsa from all his important works and examining them critically from the point of view of poetic merit. The subject has been approached absolutely from a new point of view and the investigations made in a scientific and objective manner.

6.11.1953.

*Ramdhani Sharma*  
Ramdhan Sharma



Kāvya prior to Śhraddhā from the time of the Vedic hymns to the Kūṭa lyrics of Vidyapati and Kābir has been examined in detail. The last three chapters are devoted to a special study of Śhraddhā Kūṭa lyrics. It comprises a survey of his Kūṭa songs, their subject matter and the poetic merit. The material contained in these chapters is the result of my research and studies and I may venture to claim originality in its presentation and interpretation. It may be mentioned here that the subject received little attention from earlier critics who have treated Kūṭa more as a dialect or style than a form of poetry. My studies have led me to regard it as a definite form of poetry and not as a mere style. My contribution extends to the critical examination of these lyrics both from the theological and rhetorical point of view and to assess the place of Śhraddhā among the writers of Kūṭa poetry. The study has been made arduous by reason of collecting the Kūṭa poems of Śhraddhā from all his important works and examining them critically from the point of view of poetic merit. The subject has been approached absolutely from a new point of view and the investigations made in a scientific and objective manner.

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43.	Maṇḍanāra.
44.	Maṇḍanāra.
45.	Maṇḍanāra.
46.	Maṇḍanāra.
47.	Maṇḍanāra.
48.	Maṇḍanāra-Vaṇḍanāra.
49.	Maṇḍanāra.
50.	Maṇḍanāra of Maṇḍan.
51.	Maṇḍanāra of Maṇḍan.
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100. *Sura Sahitya Ki Bhumi* by Nand Lal.



ABBREVIATIONS

A.P. अ.पु.	Agni Purāṇa
A.K. अ.को.	Amara Kośa
A.S. अ.श.	Amaraśataka
Arth.	Artha Śāstra
अ.शे.	Alaṅkāraśekhara
Aṣṭa. Vallabha (अष्ट. वल्लभ)	Aṣṭachāpa aurā Vallabha Sampradāya.
A.V.	Atharva Veda
Ait. B.	Aitareya Brāhmaṇa
Brh.	Brhadāranyakopaniṣad
Bhāg. P.	Bhāgavata Purāṇa
B. Gītā.	Bhagavadgītā
ब. मा. सा.	Braja Mādhurī Sāra
B.N.S.B. (ब. सा. ना.) ब. न. स. ब.	Braja Sāhitya Kā Nāyikābheda Desarupa Bhavanaloka.
Enc. Brit.	Encyclopaedia Britannica.
गो. बा.	Gorakha Bānī
गो. सि. सं.	Goraksa Siddhānta Saṅgraha
गी. गो.	Gīta Govinda
Hath.	Hathayoga Pradīpikā
H.K.D.	Hindī Kāvyaadhāra
H.V.K.	Hindī Viśva Kośa
H.S.S.	Hindī Śabda Sāgāra
H.S.I.	Hindī Sāhitya Kā Itihāsa
H.S.A.I.	Hindī Sāhitya Kā Ālocanātmaka Itihāsa
H.S.B.	Hindī Sāhitya Kī Bhūmika
Macdonell	History of Sanskrit Literature
Winternitz (H.I.L.)	History of Indian Literature
I.H.Q.	Indian Historical Quarterly
Isa.	Isopaniṣad
Kath.	Kāthopaniṣad
K.B.	Kausitaki Brāhmaṇa
काद.	Kādambarī
Karp.	Karpūramañjarī
K.M. (का. मो.)	Kāvyamīmāṃsā
K.P.	Kāvya Prakāśa
K.L. का. लं.	Kāvyālaṅkāra
K.L.S. का. लं. सू.	Kāvyālaṅkāra Sūtra.







K.D. क.द.	Kāvyaḍarsa
K.G.	Kabir Granthāvalī
R.R.	Research Reports of Nāgri Pracārīṇī Sabhā
Mbh.	Mahābhārata
M. Bhāṣya.	Mahābhāṣya
Manu.	Manusmṛti
Megh.	Meghadūta
Vinoda.	Misrabandhu Vinoda
ना.शा. Natya.	Nāṭya Sāstra
N.S.H.P.	Nirguṇa School of Hindi Poetry
Naisadha	Naiṣadhiyacaritam
पं. द.	Pañcadāsī
पं. तं.	Pañcatantra
पां. रा.	Pañcarātra
Raso-	Prithirāja Rāso
प्रा. मं.	Prāṇa Mañjarī
Raghu.	Raghuvamśa
र. गं.	Rasagaṅgādhara
र. मं.	Rasamañjarī
Rg.	Rgveda
S.W.	Sanskrit Wörterbuch
S.K.	Siddhānta Kaumudī
Subh.	Subhasitaratna-bhandagara.
S.D.	Sāhityadarpana
शृं. प्र.	Śṛṅgāra Prakāśa
शृं. ति.	Śṛṅgāra Tilaka
S.B.	Satapatha Brāhmaṇa
S.S.B.	Sūra Sāhitya Kī Bhūmikā
Sur. S. सू. सौ.	Sūra Saurabha
S.N.	Sūra Nirṇaya
S.S.	Sūrasāgara
S. Sar.	Sūra Sārāvalī
S.L.	Sāhityalaharī
सू. श.	Sūra Sataka







Val̄.	Valmiki Rāmāyana
Va. Ji. व० जी०.	Vakrokti Jivita
Vāc.	Vācaspatya
पदा०.	Vidyāpati Padāvalī
V .M. वि० मु० मं०.	Vidagdha Mukha Mandana
Vṛh.	Vṛhājñātaka
Yājñā.	Yājñavalkya Smṛti.



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1912-1913



MODE OF transliteration

Vowels	--	1. Short	-- a, i., u, r.	1-11
		2. Long	-- ā, ī, ū.	11-12
		3. Diphthongs	-- e, ai, o, au.	viii-x
		4. Anusvara	-- ṁ.	xi
		5. Visarga	-- ḥ.	xii-xiii
Chapter I. Meaning and History of Kṛta				1-15

## Consonants

--

k, kh, g, gh, ṅ

c, ch, j, jh, ñ

ṭ, ṭh, ḍ, ḍh, ṇ

t, th, d, dh, n

p, ph, b, bh, m

y, r, l, v

ś, ṣ, s, h

Conjunct letters -- ks, tr, jñ.



MODE OF TRANSLITERATION

Vowels		--	1. Short	-- a, i, u, r.
		--	2. Long	-- ā, ī, ū.
		--	3. Diphthongs	-- e, ai, o, au.
		--	4. Anusvara	-- m.
		--	5. Visarga	-- h.
Consonants		--		
				k, kh, g, gh, ṅ
				c, ch, j, jh, ñ
				t, th, d, dh, n
				ṭ, ṭh, ḍ, ḍh, ṇ
				p, ph, b, bh, m
				y, r, l, v
				s, ś, ṣ, h
Conjunct letters		--		ka, tr, ṣa.



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other Devices - chain of words, affinity of  
words, conventional meaning, words from the  
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Causes which led Śrīdhara to compose Kūṭa songs.  
Conclusion.

Appendices:-

- A. Collection of Śrīdhara's Kūṭa poems.  
Manuscripts.
- B. The Kūṭa poems of Śrīdhara.
- C. The Kūṭa poems of Śrīdhara.
- D. The Kūṭa poems of Śāntiyāharī.
- E. Alphabetical list of the poems of appendix  
B and D.



## Chapter I.

### Meaning and History of 'Kūṭa'.

Poetry is the art of dressing one's thoughts and conveying one's feelings to others. A skilled poet marshals all his faculties to achieve this end. His speech becomes gay when it has felicity of expression, it is gallant when it has concin<sup>n</sup>ity of style, it is grave when it has serenity of deep thought associated with an array of imagination. Each variety has its own charm:- simplicity has elegance while gravity has grace. The former drapes descriptive compositions, whereas the latter embroiders the thoughtful ones which disguise the metaphorical import or maxims of didactical nature. The disguised mode of expression has always an appeal to the learned seers and scholars of discernment. In the realm of poetry belonging to all ages and climes the disguised expression has occupied a classic position and is noted for its obliquity. In India oblique mode of expression has been adopted from very early times<sup>1</sup> and the tradition has been kept alive by poets of varied interests. Such poetry is distinguished as Kūṭa-Kāvya, the origin and development of which presents a field of sustained interest.

### Meaning of Kūṭa in Ordinary Speech.

Kūṭa is an old Sanskrit word<sup>2</sup> which in ordinary speech is used in many different senses. Amarakośa gives the following nine meanings of this word:-<sup>3</sup> 1. Māyā (Illusion

1. The earliest specimen of oblique expression can be traced in the riddle-hymns of the R̥gveda.
2. The earliest reference of the word Kūṭa is found in the R̥g-Veda where it is used in the sense of 'a horn', e.g.,

उद्धृती प्रमथि वज्रहृवाः पूटं स्य वृक्षमिमां लिमेति १०, १०२, ४  
(The bull in joy had drunk a lake of water. His shattering horn encountered an opponent). Griffith. Sāyana explains the word Kūṭam here as 'Parvata-Śṛṅgaṃ', i.e., a mountain peak. In this sense the use of the word Kūṭa is found more frequent in later classical Sanskrit, e.g., 'Girikūṭa', 'Citrukūṭa', 'Amrakūṭa' etc.

3.

माया निश्चल्यंते कृतवान्तराणि ।

वयोपनि रेतसि वीरानि कृतमस्त्रिणां ॥ १० को २६, ३६







or deception), 2. Nīścala (Steady or immovable; also a uniform object as the etherial element), 3 Yantra (a Snare, a trap for catching deer), 4 Kaitava (fraud or trick; also a cheat), 5 Anṛta (false, falsehood or a thing connected with fraud or falsehood), 6 Rāśī (heap or multitude), 7 Ayoghana (a hammer or iron-mallet), 8 Śaila - Śṛṅga (Peak of a mountain) and 9 Śīrāṅga (a plough-share). Besides these, the word Kūṭa has also been used to connote the following other meanings:-<sup>1</sup>

10 Base, mean, not honoured or corrupted, 11 Malice, 12 A hidden weapon as a dagger in a wooden case or a sword in a stick, 13 A joke or a sarcastic remark, 14 A puzzling or intricate question, 15 A riddle or enigma, 16 High or projected, 17 A horn; the bone of the forehead with its projection, 18 A bull with a broken horn, 19 Head, chief or best, 20 Crown of the head, 21 End or corner, 22 The pupil of the eye, 23 A house or dwelling, a cottage, 24 A kind of a hall, 25 Citygate, 26 A vessel or water jar, 27 A kind of a small tree, 28 Name of a constellation, 29 A kind of medicine, 30 Brass, 31 Steel 32 An epithet of the sage Agastya, 33 The name of an enemy of Viṣṇu, 34 A mystical name of the letter Kṣa, 35 The act of beating, 36 The act of thrashing grain. Some of these meanings are found only in lexicons<sup>2</sup> while several others have now become obsolete.

#### Etymological Meanings.

Etymologically the word is derived from the root Kūṭ with the suffix ac or ghañ:- Kūṭayati Kūṭayate Vā Kūṭam.<sup>3</sup> The root Kūṭ belongs to the tenth conjugation and is read thrice in the Dhātupāṭha in different meanings:-

- 
1. Many of these meanings are given in S.W. P.378; M.Williams P.299; Āpte P. 415; Vāc. Vol. II; H.V.K. Vol.X P.594 and H.S.S. V. I P.614.
2. E.g. Nos. 18, 27, 30, 31 and 32.
3. Kūṭ ac yathāyatham Karmādaḥ ghañ Vā . Vāc. Vol. II.







1 to take or accept<sup>1</sup>, 2 to decline, to cause to sink or to oppress<sup>2</sup>, 3 to bend, to incline or to be crooked<sup>3</sup>, 4 to cause pain or sorrow<sup>4</sup>, 5 to burn<sup>5</sup>, 6 to invite to bid farewell, to converse or to advise<sup>6</sup>, 7 to be displeased<sup>7</sup>, 8 to break<sup>8</sup>, 9 to render confused or foul<sup>9</sup> and 10 to cause indistinct or unintelligible<sup>10</sup>. The last four meanings are not given in the Dhātupāṭha but are mentioned by some modern lexicon-writers. The sense of being displeased might have been taken from that of causing pain or sorrow. But the other three meanings seem to have been derived from the root Kuṭ being mistaken for Kūṭ, as it has, in fact, the meanings of 'Chedana'<sup>11</sup>, (to break) and 'Kauṭilya'<sup>12</sup>, (to be crooked or tortuous).

It is interesting to note that many of the meanings current in ordinary speech, as mentioned above, do not seem to bear any relation with any of the aforesaid etymological meanings of Kūṭ. How the word came to be used in so many diverse and independent senses is difficult to account for, But that the word has long been used to convey most of these meanings can be well established by copious illustrations

- 
1. S.K. 228-1702 'Kūṭa Āpradāne'; M.William (S.E.D.P. 299) and Āpte (S.E.D.P. 415) explain it as 'To avoid or abstain from giving'. But it seems to have been based on a wrong reading of Āpradāne as Apradāne.
  2. Ibid, 'Avasādana ityeke'.
  3. 'Āpravāṇa itī Pāṭhāntaram' (Tīppanī of S.D. Dadhīcī S.K.P.35).
  4. S.K. 237-1891 'Kūṭa Paritāpe'.
  5. Ibid 'Paridāha ityanṇe'.
  6. S.K. 237-1895, 'Cuṇa Cāmantraṇe Cātkūṭopi'.
  7. S.W.P. 328 'Kūṭa Appasāde'.
  8. Ibid 'brennen'.
  9. M. William P.299;
  10. Āpte P. 415.
  11. S.K. 228-1699 'Truṭa Chedane Kuṭa ityapi'.
  12. S.K. 206-1267 'Kuṭa Kauṭilye'.



1 to take or accept, 2 to decline, to cause to sink or to oppress, 3 to bend, to incline or to be crooked, 4 to cause pain or sorrow, 5 to burn, 6 to invite to bid farewell, to converse or to advise, 7 to be displeased, 8 to break, 9 to render confused or foul, 10 and 11 to cause indistinct or unintelligible. The last four meanings are not given in the Dhatupatha but are mentioned by some modern lexicon-writers. The sense of being displeased might have been taken from that of causing pain or sorrow. But the other three meanings seem to have been derived from the root *kr̥* being mistaken for *kr̥* as it has, in fact, the meanings of 'break' (to break) and 'fancily' (to be crooked or tortuous).

It is interesting to note that many of the meanings current in ordinary speech, as mentioned above, do not seem to bear any relation with any of the aforesaid etymological meanings of *kr̥*. Now the word came to be used in so many diverse and independent senses is difficult to account for. But that the word has long been used to convey most of these meanings can be well established by copious illustrations.

1. S.K. 322-1702 'kr̥m āpādhāne'; N.William (S.S.P. 200) and āpte (S.S.P. 415) explain it as 'To avoid or abstain from giving'. But it seems to have been based on a wrong reading of āpādhāne as āpādhāne.
2. Ibid, 'Avasthāna tṛyaka'.
3. 'āpādhāna tṛi tṛipādhānam' (Tappal of S.P. Dhatupāṭha S.K.P. 38).
4. S.K. 327-1221 'kr̥m pāṭhāne'.
5. Ibid 'pāṭhāna tṛyaka'.
6. S.K. 327-1225, 'kr̥m pāṭhāna tṛyaka'.
7. S.S.P. 322 'kr̥m pāṭhāne'.
8. Ibid 'pāṭhāne'.
9. N. William P. 200.
10. āpte P. 415.
11. S.K. 322-1702 'kr̥m āpādhāne'.



from printed texts<sup>1</sup>. It is, however, in the sense of Kaitava that the word Kūṭa gained the highest currency both in

1. A few illustrations are given here:

1. In the sense of Māyā (Illusion) and also in the sense of Nīścala (Steady or immovable) the word Kūṭa is generally used in philosophical contexts. For example in the extracts - 'Kūṭastho Vijitendriyah' or 'Kūṭasthokṣara ucyate' or 'Kūṭasthākhilātmanah' etc., the expression Kūṭastha is explained according to the Vedāntic view as 'Kūṭah Kaitavam-Mithyā māyeti tasmin Tiṣṭhati yāvat' i.e., Kūṭa means illusion and Kūṭastha is he who stays surrounded by it. Thus it is an epithet of Māyāśabala Brahman called Īśvara. According to Sāṅkhya, Kūṭa means 'Nīścala (an unchangeable state) and Kūṭastha means 'Parīṇāma-Śūnya or Nirvikāra', i.e., that which remains undisturbed in any of the three states of waking, dreaming and sleeping. It is said to be an epithet of Puruṣa. In the Nyāyasāstra the term Kūṭastha is used to signify 'Janya Viśeṣa-guṇa vihīna', i.e., one who is free from the peculiar attributes of being born. It is explained there as 'Kūṭo lohamudgarah parvataśrṅgaṃ vā Tadvannīścalatayā Adhikāritayā Tiṣṭhati', i.e., Kūṭa is an iron-mallet or mountain peak and Kūṭastha is he who remains uniform and immovable like it. The sense of Nīścala (immovable) is brought out more clearly in the Pañcadaśī and Pātañjala Mahābhāṣya.

2. In the sense of Yantra (a trap).

'कुप्या हनु तेनाया हनं कूटं सङ्ग्रहः ।' . A.V.8, 8-16.  
(Let this trap slay of younder army in thousands).

Whitney explains 'Kūṭam' here as 'a horn' while another scholar takes it to signify 'a hammer', but both these meanings are not in accord with the context as the word Kūṭam obviously refers here to the word 'Mṛtyupāśa' occurring in the previous

line 'हनु उपा मृत्युपाशा यानाङ्गम्य न मुच्यते ।'  
Other examples are quoted from later classical texts, e.g.,

'वायुराभिरच पाशेश्वर कूटेश्वर विविधैराः' Val. 4,17-6 or  
Pañca. 43-12.

अ 'कथमत्र कूटं पतितः'



from printed texts. It is, however, in the sense of Kāṭava that the word Kāṭa gained the highest currency both in

1. A few illustrations are given here:  
1. In the sense of Māyā (illusion), and also in the sense of Niscala (steady or immovable) the word Kāṭa is generally used in philosophical contexts. For example in the extracts 'Kāṭastho Vāṭasthah' or 'Kāṭasthah vāṭasthah' or 'Kāṭasthah vāṭasthah' etc., the expression Kāṭastha is explained according to the Vedāntic view as 'Kāṭa Kāṭavan-  
Mithyā māyāṭi tasmā Vāṭasthā yāvā' i.e., Kāṭa means illusion and Kāṭastha is he who stays surrounded by it. Thus it is an epithet of Māyāvatī Brahman called Jāyā. According to Sāṅkhya, Kāṭa means 'Niscala' (an unchangeable state) and Kāṭastha means 'Paripāka-śūnya or Nirvikāra', i.e., that which remains undisturbed in any of the three states of waking, dreaming and sleeping. It is said to be an epithet of Puruṣa. In the Nyāyāsāstra the term Kāṭastha is used to signify 'Jāyā Vāṭa-guṇa vāṭina', i.e., one who is free from the peculiar attributes of being born. It is explained there as 'Kāṭa Jāyā-guṇa vāṭina' or 'Kāṭasthah vāṭasthah' or 'Kāṭasthah vāṭasthah' i.e., Kāṭa is an iron-mallet or mountain peak and Kāṭastha is he who remains unshaken and immovable like it. The sense of Niscala (immovable) is brought out more clearly in the Pāṇḍurāṭh and Pāṇḍurāṭh Kāṭastha.  
2. In the sense of Yānta (a trap).

Whitney explains 'Kāṭa' here as 'a horn' while another scholar takes it to signify 'a hammer', but both these meanings are not in accord with the context as the word Kāṭa obviously refers here to the word 'Kāṭastha' according to the previous line. Other examples are quoted from later classical texts, e.g.,



Sanskrit and the later derived languages. This sense is obviously connected with 'crookedness', one of the etymological

3. Rāsi (heap or multitude)- 'Āsyatthāni Kūṭāni' K.B.16,7-7  
or ' कूटकुटाश्च दृश्यन्ते वस्वः पर्वतोपमाः 'Vāl. 1,13-25.
4. Ayoghana (a hammer) - ' सैपरोत्तमयः कूटैरिहन्दन्त्युत्प्लुक्तमन्धवः  
Bhāg. 4, 25-6.
5. Śaila Śrṅga (mountain-peak) -- ' तस्माच्च गिरिकूटाग्रात् प्रच्युताः  
पुष्ट दृश्यः Ragh. 4-71 or 'ततः पर्वतकूटाग्रादुत्पपात महाजलः ।'  
Mbh. 1, 31-31.
6. Śīrāṅga (a plough-Share)- 'Kūṭenoddhṛtā bhūmih'.
7. Guptāstra (a concealed weapon) ' न कूटैरायुधैर्न्यात् युज्यमानो  
रौ रिपुः Karu 6-90. Medhātithi explains Kūṭaiḥ as  
'Kūṭāni Yāni bahih Kāṣṭhamayāni antarhit-Śastrāni', i.e.,  
those weapons which are outwardly made of wood but inside  
have some concealed weapons.
8. Joke-- 'करहिं कूट नारदहिं कुतार्ह ।' Tulsī, Bāl.
9. A cheat-- कूटस्य चाचूराष्ट्रेण प्रेषणं पांडवान् प्रति Mbh.1,2-102.  
Here Kūṭasya refers to Purocana who was sent by Duryodhana  
to Vārṇā-Vata with the secret instructions to burn the  
Pāṇḍavas alive in the house of lac.
10. Projection- 'कूटागारशतैर्मुक्तां गंधर्वनगरोपमाम्' Vāl.5, 12-45.
11. Citygate- 'इयं कूटे मनुष्येन्द्र गच्छा महती रम्यी' Mbh. 4,5-13.
12. Pupil of the eye- 'कनिनिके चापि कूटे शङ्खुलीकरीपत्रको' Yājñā-3-96.
13. Mukuṭa- 'किरीटकूटे ज्योतिः शुभारेदपि मंडलम्' Vāl. 6,195-25.
14. End or corner-- 'सर्वप्रकूटांग निपातवेगविशीर्णकुपिः स्तनयन्नुदन्वान् ।'  
Bhāg. 3,13-29.
15. Best or chief- 'कूटयोगिनाम्' Bhāg. 2,9-19.
16. Counterfeit object- 'कूटयुक्तं मुक्तं सुव्यक्तम्' Mbh. Maus.Ch.V.
17. For Mandapa refer to Hemadri Caturvargacintāmaṇi 1,188-15.
18. Nakṣatranāṣa-- 'Vṛhājñataka 8-16.
19. Viṣṇu's enemy-- Bhāg.X, 20.A waterjar--Harsacarita of Bāṇa.
20. Syllable Kṣa--Kāmatāpanīyopanīṣad,
22. Medicine--Āyurveda.
23. The last two meanings are found only in colloquial Hindi.



Sanakrit and the later derived languages. This sense is

obviously connected with 'otokachness', one of the etymological

3. Rāśī (heap or multitude) - 'Aśvāśāśī Rāśī' K. 8.16.7-7

or 'Aśvāśāśī Rāśī' K. 8.16.7-7

4. Ayojana (a hammer) - 'Ayojana' K. 8.16.7-7

Shāg. 4. 25-6.

5. Śālā śrīṅga (mountain-peak) - 'Śālā śrīṅga' K. 8.16.7-7

Shāg. 4. 25-6. or 'Śālā śrīṅga' K. 8.16.7-7

6. Śrīṅga (a plough-share) - 'Kāśāśāśī Śrīṅga' K. 8.16.7-7

7. Guphāśa (a concealed weapon) - 'Guphāśa' K. 8.16.7-7

Shāg. 4. 25-6. or 'Guphāśa' K. 8.16.7-7

'Kāśāśāśī Rāśī' K. 8.16.7-7

those weapons which are outwardly made of wood but inside

have some concealed weapons.

8. Joka-- 'Joka' K. 8.16.7-7

9. A chest-- 'A chest' K. 8.16.7-7

Here Kāśāśāśī refers to Kāśāśāśī who was sent by Duryodhana

to Vāṇāśāśī with the secret instructions to burn the

Pāṇḍava alive in the house of lac.

10. Projection-- 'Projection' K. 8.16.7-7

11. City-- 'City' K. 8.16.7-7

12. Pupil of the eye-- 'Pupil of the eye' K. 8.16.7-7

13. Neck-- 'Neck' K. 8.16.7-7

14. End or corner-- 'End or corner' K. 8.16.7-7

Shāg. 3. 15-20.

15. Best or chief-- 'Best or chief' K. 8.16.7-7

16. Counterfeit object-- 'Counterfeit object' K. 8.16.7-7

17. For Mahāpā refer to Mahāpā K. 8.16.7-7

18. Mahāpā-- 'Mahāpā' K. 8.16.7-7

19. Mahāpā's enemy-- 'Mahāpā's enemy' K. 8.16.7-7

20. Mahāpā's friend-- 'Mahāpā's friend' K. 8.16.7-7

21. Mahāpā's enemy-- 'Mahāpā's enemy' K. 8.16.7-7

22. The last two are found only in the Mahāpā



meanings of Kūṭ, for there is involved in an act of fraud or falsehood some crooked device or scheme. The primary sense of 'causing pain or sorrow' may also be discerned in this popular sense of Kaitava in so far as fraud is generally a source of some pain or displeasure. In this sense the word is found used both as a noun and an adjective and can be traced even in the early Brāhmaṇa Texts. The following few illustrations show its use as a noun:-

1. वाचः कूटैकपदया क्तं विरुज्य<sup>1</sup> (Having checked the force at once by 'the trick of words'). Here the expression 'vācaḥ Kūṭena' means 'by the trick of words'.
2. अक्षकुटमपिष्ठाय क्तं दुर्योधननेन वै<sup>2</sup> (Duryodhana took away, indeed, by resorting to 'fraud in gambling') Here 'Akṣakūṭam' means 'fraud in gambling.'
3. समुद्रयायी बन्दी च तैलिकः कूटकारकः<sup>3</sup> (one who takes a sea-voyage, a prisoner, a dealer in oil and a perjurer). Here the word 'Kūṭakārah' is explained by Medhātithi as 'Sākṣyeṣvanṛtavādī, i.e., 'a false witness or a perjurer. As to the use of Kūṭa as an adjective, the following quotations may be cited.
1. कूटयुद्धादि राक्षसाः<sup>4</sup> (The demons are treacherous in fight). Here 'Kūṭa' means 'treacherous'.
2. न कूटमानैर्विणःपूर्यं विक्रीयतेतदा<sup>5</sup> (Then no merchant sold things with 'false measures'. Here 'Kūṭa-mānaih' means 'false measures'.
3. 'कूटाः स्युः पूर्वसाक्षिणः'<sup>6</sup> (The former witnesses may be false). Here 'Kūṭāh' means 'false'.

1. Ait. B.6-24, 5!B. 3,8-1; 2 Mbh. 3, 33-3.

3. Manu 3-5; 4. Abh. 1, 20-28; 5. Ibid 1, 64-22.

6. Yājñā-1-92. A Kūṭa-Sākṣin is defined as follows:-

न कदाति च यः साक्ष्यं जानन्नपि नराधमः ।  
स कूटसाक्षिणो पापेस्तुल्यो देहेन वै हि ॥



meanings of *Kūṭa*. For there is involved in an act of fraud or falsehood some crooked device or scheme. The primary sense of 'causing pain or sorrow' may also be discerned in this popular sense of *Kūṭa* in so far as fraud is generally a source of some pain or displeasure. In this sense the word is found used both as a noun and an adjective and can be traced even in the early Bīṣṇava Texts. The following few illustrations show its use as a noun:-

1. *कूटः कूटः कूटः* (Having checked the force at once by 'the trick of words'). Here the expression '*vācāḥ Kūṭaḥ*' means 'by the trick of words'.
2. *कूटः कूटः कूटः* (Goryodhana took away, indeed, by resorting to 'fraud in gambling'). Here '*Akṣaḥ Kūṭaḥ*' means 'fraud in gambling'.
3. *कूटः कूटः कूटः* (one who takes a sea-voyage, a prisoner, a dealer in oil and a perjurer). Here the word '*Kūṭaḥ*' is explained by Mātṛāṅga as '*śakṣyaḥ*', i.e., 'a false witness or a perjurer'. As to the use of *Kūṭa* as an adjective, the following quotations may be cited.
1. *कूटः कूटः कूटः* (The demons are treacherous in fight). Here '*Kūṭaḥ*' means 'treacherous'.
2. *कूटः कूटः कूटः* (Then no merchant sold things with 'false measures'). Here '*Kūṭa-māṇaḥ*' means 'false measures'.
3. *कूटः कूटः कूटः* (The former witnesses may be false). Here '*Kūṭaḥ*' means 'false'.

1. Alc. B.6-24, 25-26, 27-28, 29-30, 31-32, 33-34.
2. Manu 3-5, 4-10, 5-11, 6-12, 7-13, 8-14, 9-15, 10-16, 11-17, 12-18, 13-19, 14-20, 15-21, 16-22, 17-23, 18-24, 19-25, 20-26, 21-27, 22-28, 23-29, 24-30, 25-31, 26-32, 27-33, 28-34, 29-35, 30-36, 31-37, 32-38, 33-39, 34-40, 35-41, 36-42, 37-43, 38-44, 39-45, 40-46, 41-47, 42-48, 43-49, 44-50, 45-51, 46-52, 47-53, 48-54, 49-55, 50-56, 51-57, 52-58, 53-59, 54-60, 55-61, 56-62, 57-63, 58-64, 59-65, 60-66, 61-67, 62-68, 63-69, 64-70, 65-71, 66-72, 67-73, 68-74, 69-75, 70-76, 71-77, 72-78, 73-79, 74-80, 75-81, 76-82, 77-83, 78-84, 79-85, 80-86, 81-87, 82-88, 83-89, 84-90, 85-91, 86-92, 87-93, 88-94, 89-95, 90-96, 91-97, 92-98, 93-99, 94-100, 95-101, 96-102, 97-103, 98-104, 99-105, 100-106, 101-107, 102-108, 103-109, 104-110, 105-111, 106-112, 107-113, 108-114, 109-115, 110-116, 111-117, 112-118, 113-119, 114-120, 115-121, 116-122, 117-123, 118-124, 119-125, 120-126, 121-127, 122-128, 123-129, 124-130, 125-131, 126-132, 127-133, 128-134, 129-135, 130-136, 131-137, 132-138, 133-139, 134-140, 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579-585, 580-586, 581-587, 582-588, 583-589, 584-590, 585-591, 586-592, 587-593, 588-594, 589-595, 590-596, 591-597, 592-598, 593-599, 594-600, 595-601, 596-602, 597-603, 598-604, 599-605, 600-606, 601-607, 602-608, 603-609, 604-610, 605-611, 606-612, 607-613, 608-614, 609-615, 610-616, 611-617, 612-618, 613-619, 614-620, 615-621, 616-622, 617-623, 618-624, 619-625, 620-626, 621-627, 622-628, 623-629, 624-630, 625-631, 626-632, 627-633, 628-634, 629-635, 630-636, 631-637, 632-638, 633-639, 634-640, 635-641, 636-642, 637-643, 638-644, 639-645, 640-646, 641-647, 642-648, 643-649, 644-650, 645-651, 646-652, 647-653, 648-654, 649-655, 650-656, 651-657, 652-658, 653-659, 654-660, 655-661, 656-662, 657-663, 658-664, 659-665, 660-666, 661-667, 662-668, 663-669, 664-670, 665-671, 666-672, 667-673, 668-674, 669-675, 670-676, 671-677, 672-678, 673-679, 674-680, 675-681, 676-682, 677-683, 678-684, 679-685, 680-686, 681-687, 682-688, 683-689, 684-690, 685-691, 686-692, 687-693, 688-694, 689-695, 690-696, 691-697, 692-698, 693-699, 694-700, 695-701, 696-702, 697-703, 698-704, 699-705, 700-706, 701-707, 702-708, 703-709, 704-710, 705-711, 706-712, 707-713, 708-714, 709-715, 710-716, 711-717, 712-718, 713-719, 714-720, 715-721, 716-722, 717-723, 718-724, 719-725, 720-726, 721-727, 722-728, 723-729, 724-730, 725-731, 726-732, 727-733, 728-734, 729-735, 730-736, 731-737, 732-738, 733-739, 734-740, 735-741, 736-742, 737-743, 738-744, 739-745, 740-746, 741-747, 742-748, 743-749, 744-750, 745-751, 746-752, 747-753, 748-754, 749-755, 750-756, 751-757, 752-758, 753-759, 754-760, 755-761, 756-762, 757-763, 758-764, 759-765, 760-766, 761-767, 762-768, 763-769, 764-770, 765-771, 766-772, 767-773, 768-774, 769-775, 770-776, 771-777, 772-778, 773-779, 774-780, 775-781, 776-782, 777-783, 778-784, 779-785, 780-786, 781-787, 782-788, 783-789, 784-790, 785-791, 786-792, 787-793, 788-794, 789-795, 790-796, 791-797, 792-798, 793-799, 794-800, 795-801, 796-802, 797-803, 798-804, 799-805, 800-806, 801-807, 802-808, 803-809, 804-810, 805-811, 806-812, 807-813, 808-814, 809-815, 810-816, 811-817, 812-818, 813-819, 814-820, 815-821, 816-822, 817-823, 818-824, 819-825, 820-826, 821-827, 822-828, 823-829, 824-830, 825-831, 826-832, 827-833, 828-834, 829-835, 830-836, 831-837, 832-838, 833-839, 834-840, 835-841, 836-842, 837-843, 838-844, 839-845, 840-846, 841-847, 842-848, 843-849, 844-850, 845-851, 846-852, 847-853, 848-854, 849-855, 850-856, 851-857, 852-858, 853-859, 854-860, 855-861, 856-862, 857-863, 858-864, 859-865, 860-866, 861-867, 862-868, 863-869, 864-870, 865-871, 866-872, 867-873, 868-874, 869-875, 870-876, 871-877, 872-878, 873-879, 874-880, 875-881, 876-882, 877-883, 878-884, 879-885, 880-886, 881-887, 882-888, 883-889, 884-890, 885-891, 886-892, 887-893, 888-894, 889-895, 890-896, 891-897, 892-898, 893-899, 894-900, 895-901, 896-902, 897-903, 898-904, 899-905, 900-906, 901-907, 902-908, 903-909, 904-910, 905-911, 906-912, 907-913, 908-914, 909-915, 910-916, 911-917, 912-918, 913-919, 914-920, 915-921, 916-922, 917-923, 918-924, 919-925, 920-926, 921-927, 922-928, 923-929, 924-930, 925-931, 926-932, 927-933, 928-934, 929-935, 930-936, 931-937, 932-938, 933-939, 934-940, 935-941, 936-942, 937-943, 938-944, 939-945, 940-946, 941-947, 942-948, 943-949, 944-950, 945-951, 946-952, 947-953, 948-954, 949-955, 950-956, 951-957, 952-958, 953-959, 954-960, 955-961, 956-962, 957-963, 958-964, 959-965, 960-966, 961-967, 962-968, 963-969, 964-970, 965-971, 966-972, 967-973, 968-974, 969-975, 970-976, 971-977, 972-978, 973-979, 974-980, 975-981, 976-982, 977-983, 978-984, 979-985, 980-986, 981-987, 982-988, 983-989, 984-990, 985-991, 986-992, 987-993, 988-994, 989-995, 990-996, 991-997, 992-998, 993-999, 994-1000.
3. Yājñ-1-28. A *Kūṭa*-*śāstra* is defined as follows:-



It is note-worthy that with the force of an adjective the word Kūṭa is often used as the first component part of a compound, e.g., 'Kūṭa-yuddha (treacherous or unfair warfare), Kūṭamāna (a false measure), Kūṭa-nīti' (a treacherous policy, diplomacy), Kūṭe-pāya (a fraudulent scheme) and so on. The meanings of Kūṭa, such as 'a puzzling or intricate question', 'a joke or a sarcastic remark', 'a riddle or enigma'. etc. are clearly related with the sense of false or fraudulent, and it is <sup>in</sup> this sense with a little modification that the term Kūṭa is also used in reference to speech or a poetic composition.

#### Poetical Meaning.

In poetry the term Kūṭa is used to signify Gūḍha Kāvya or oblique poetry, i.e., 'a particular form of poetic composition wherein the sense is disguised in enigmatic expressions'. It is also used to denote 'Gūḍhārtha' or 'a disguised sense' alone or 'Vākchala'--a tricky device or mode of speech.' In the present dissertation the term is, however, used primarily in the sense of 'oblique poetry' (Gūḍha-kāvya). This technical sense is distinctly connected with its popular meaning of 'fraud' and the etymological meaning of 'crookedness' because a Kūṭa composition needs invariably the employment of some artifice or crookedness in words. It may also be connected though remotely with the derivative sense of 'causing pain or sorrow' in so far as a Kūṭa poem necessitates some mental exertion by the reader before he can grasp the meaning hidden in it. As indicated by the expressions 'Kūṭam' 'Kūṭāni'<sup>1</sup> or 'Kūṭa śloka', 'Kūṭa Pada' etc., the term Kūṭa is used in this technical sense also both as a noun and an adjective.

#### Use of Kūṭa in the poetical sense.

When the term Kūṭa acquired this technical sense cannot be definitely said as it is neither mentioned in early literature nor there is found any reference to it in any

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1. Subh. P. 190.



It is not worthy that with the force of an adjective the word *Kāya* is often used as the first component part of a compound, e.g., 'Kāya-yuddha' (a wrestling or unfair warfare), 'Kāya-ni' (a wrestling policy), 'Kāya-pāya' (a wrestling scheme) and so on. The meanings of *Kāya*, such as 'a wrestling or intricate question', 'a joke or a sarcastic remark', 'a riddle or enigma', etc. are clearly related with the sense of false or fraudulent, and it is this sense with a little modification that the term *Kāya* is also used in reference to speech or a poetic composition.

### Technical Meaning

In poetry the term *Kāya* is used to signify *Gāthā* (hymn) or oblique poetry, i.e., 'a particular form of poetic composition wherein the sense is disguised in enigmatic expressions'. It is also used to denote 'oblique' or 'a disguised sense'. In the present dissertation the term is, however, used primarily in the sense of 'oblique poetry' (*Gāthā-kāya*). This technical sense is distinctly connected with the popular meaning of 'trick' and the etymological meaning of 'crookedness', because a *Kāya* composition needs invariably the employment of some artifice or crookedness in words. It may also be connected though remotely with the derivative sense of 'causing pain or sorrow', as the *Kāya* poem necessitates some mental exertion by the reader before he can grasp the meaning hidden in it. As indicated by the expressions 'Kāya', 'Kāya' or 'Kāya' etc., the term *Kāya* is used in this technical sense also both as a noun and an adjective.

### Use of *Kāya* in the technical sense

When the term *Kāya* is used in this technical sense it cannot be definitely said as to whether it is used in any particular way or not. It is found in many references to it in any



known work on poetics. The fact that the word has been used in this sense only in some recent anthologies or in connection with some poems of Vidyāpati and Sūradāsa, shows that it is of a very recent origin. In the sense of 'trick of words', however, the use of the term can be traced as early as the Brāhmaṇa Texts, e.g., 'Vācaḥ Kūṭenaikapadayā balaṃ Virujya,'<sup>1</sup> (having checked the force with the trick of words). This sense is retained in later classical Sanskrit works also e.g. 'Vācaḥ Kūṭaṃ tu Devarseḥ'<sup>2</sup> (trick in speech of the divine sage) or 'Nāradaḥ prāha Vācaḥ Kūṭāni Pūrvavat'<sup>3</sup> (Nārada spoke tricky or ambiguous words as before). As to the use of the term in the sense of 'a secret or disguised sense' the earliest reference is found in the Mahābhārata, e.g. 'Tacchloka-Kūṭamadyāpi grathitaṃ Sudr̥ḥaṃ Muneḥ'<sup>4</sup> (that disguised sense of the verses composed by the sage Vyāsa remains unfolded even today). Here the expression 'Śloka-Kūṭaṃ' is explained by Nīlkantha, the well-known commentator of the epic, as 'Ślokesu gūḍhārthaṃ, anyārthatve Satyarthān-tara-pratyāyakatvaṃ ityārthaḥ'<sup>5</sup>, i.e., a secret or concealed meaning of the verses a meaning which is obviously different from what is expressed by the direct connotation of the words. It is very likely that later poets and writers of anthologies took advantage of these uses of the term in the early texts and applied it to connote an oblique or enigmatic mode of poetic composition. It acquired such an appeal that even the great dramatists recognised Kūṭa as an element of dramatic wonder and made it a basis for such embellishments as Nālikā and Gaṇḍa.<sup>5</sup>

#### The term Dr̥ṣṭakūṭa.

Some modern Hindi writers have introduced a compound word 'Dr̥ṣṭakūṭa' for Kūṭakāvya particularly in connection with some Kūṭa poems of Vidyāpati and Sūradāsa. It is

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1. Ait B.6-24; 2. Bhāg. 6, 5-10; 3. Ibid 6, 5-29.  
 4. Mbh. 1, 1-82. 5. Ibid.  
 5. ना०शा०



known work on poetics. The fact that the word has been used in this sense only in some recent anthologies or in connection with some poems of Vidyapati and Śrīdhara, shows that it is of a very recent origin. In the sense of 'trick of words', however, the use of the term can be traced as early as the *Brhamaṇṣa* Texts, e.g., 'Vācāḥ Kūṣaṇaḥ Kūṣaṇaḥ Vidyāḥ' (having checked the force with the trick of words). This sense is retained in later classical Sanskrit works also e.g. 'Vācāḥ Kūṣaṇaḥ Kūṣaṇaḥ' (trick in speech of the divine sage) or 'Vācāḥ Kūṣaṇaḥ Kūṣaṇaḥ' (trick in speech of the divine sage) or ambiguous words as before). As to the use of the term in the sense of 'a secret or disguised sense', the earliest reference is found in the *Mahābhārata*, e.g. 'Tadāśīṣa-  
Kūṣaṇaḥ Kūṣaṇaḥ' (that disguised sense of the verses composed by the sage Vyāsa remains unfolded even today). Here the expression 'Śloka-Kūṣaṇaḥ' is explained by *śīṣa*, the well-known commentator of the *epic*, as 'śloka-  
Kūṣaṇaḥ', any other sense of the verse is expressed by the direct connotation of the words. It is very likely that later poets and writers of anthologies took advantage of these uses of the term in the early texts and applied it to connote an oblique or enigmatic mode of poetic composition. It acquired such an aspect that even the great dramatist *Śaṅkara* took an element of dramatic wonder and made it a basis for such embellishments as *śīṣa* and *śloka*.

### THE TERM 'KŪṢAṆA'

Some modern Hindi writers have introduced a compound word 'Kūṣaṇa' for *śīṣa* particularly in connection with some late poems of Vidyapati and Śrīdhara. It is

1. *At 1.1-2; 2. 1-2; 3. 1-2; 4. 1-2; 5. 1-2; 6. 1-2; 7. 1-2; 8. 1-2; 9. 1-2; 10. 1-2; 11. 1-2; 12. 1-2; 13. 1-2; 14. 1-2; 15. 1-2; 16. 1-2; 17. 1-2; 18. 1-2; 19. 1-2; 20. 1-2; 21. 1-2; 22. 1-2; 23. 1-2; 24. 1-2; 25. 1-2; 26. 1-2; 27. 1-2; 28. 1-2; 29. 1-2; 30. 1-2; 31. 1-2; 32. 1-2; 33. 1-2; 34. 1-2; 35. 1-2; 36. 1-2; 37. 1-2; 38. 1-2; 39. 1-2; 40. 1-2; 41. 1-2; 42. 1-2; 43. 1-2; 44. 1-2; 45. 1-2; 46. 1-2; 47. 1-2; 48. 1-2; 49. 1-2; 50. 1-2; 51. 1-2; 52. 1-2; 53. 1-2; 54. 1-2; 55. 1-2; 56. 1-2; 57. 1-2; 58. 1-2; 59. 1-2; 60. 1-2; 61. 1-2; 62. 1-2; 63. 1-2; 64. 1-2; 65. 1-2; 66. 1-2; 67. 1-2; 68. 1-2; 69. 1-2; 70. 1-2; 71. 1-2; 72. 1-2; 73. 1-2; 74. 1-2; 75. 1-2; 76. 1-2; 77. 1-2; 78. 1-2; 79. 1-2; 80. 1-2; 81. 1-2; 82. 1-2; 83. 1-2; 84. 1-2; 85. 1-2; 86. 1-2; 87. 1-2; 88. 1-2; 89. 1-2; 90. 1-2; 91. 1-2; 92. 1-2; 93. 1-2; 94. 1-2; 95. 1-2; 96. 1-2; 97. 1-2; 98. 1-2; 99. 1-2; 100. 1-2; 101. 1-2; 102. 1-2; 103. 1-2; 104. 1-2; 105. 1-2; 106. 1-2; 107. 1-2; 108. 1-2; 109. 1-2; 110. 1-2; 111. 1-2; 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interpreted as 'Dr̥ṣṭam Kūṭam Yasmin Tat', i.e., that form of poetic composition in which Kūṭa- i.e., some ambiguity of words and sense is observed. A few writers have spelt the word as 'Dr̥ṣṭikūṭa' also and explained it as 'Dr̥ṣṭyā kūṭam'- hidden from sight' or 'Dr̥ṣṭeh Kūṭam yasmin tat', i.e., 'that in which some trick of sight is observed'. But this does not seem to be the correct form for the following reasons:-

- (1) The word 'Dr̥ṣṭikūṭa' does not occur in any Sanskrit work or lexicon. It is the word Dr̥ṣṭakūṭa alone which is used there.
- (2) Being the latter part of a Bahuvrīhi compound the word Kūṭa should be taken as a noun and not as an adjective as in 'Dr̥ṣṭyā kūṭam', because as an adjective it is often used as the first part of a compound.
- (3) It is the sense (Artha) and not the word (Śabda) which is hidden or disguised in a Kūṭa Kāvya, and the sense can be said to be hidden from the mind (or understanding) rather than the sight. The interpretation 'Dr̥ṣṭehkūṭam etc., therefore, is not sound.
- (4) The word Dr̥ṣṭakūṭa' is formed in the Bahuvrīhi compound in the same way as the compounds like 'Dr̥ṣṭakarman' (one whose actions are seen)', Dr̥ṣṭavīrya' (whose strength is tried), 'Dr̥ṣṭabhakti' (whose devotion is tested) etc., and is therefore, more appropriate for a composition which is marked by some artistic device or trick of speech. It is, however, difficult to say why this novelty of a compound word was introduced as there seems hardly any difference in the sense borne by the two terms 'Kūṭa and 'Dr̥ṣṭakūṭa'.

#### Other appellations for Kūṭa expression.

Samādhībhasā - Though the word Kūṭa or Dr̥ṣṭakūṭa is not found in its technical sense either in the early literature or in poetic treatises, this does not mean that there existed no such poetry before. There is ample evidence to show that



interpreted as 'Kṛtā Kṛtā Yasmān Tat', i.e., that form of poetic composition in which Kṛtā - i.e., some ambiguity of words and sense is observed. A few writers have applied the word as 'Dṛṣṭānta', also and explained it as 'Dṛṣṭya Kṛtānta' - hidden from sight' or 'Dṛṣṭya Kṛtānta Tat', i.e., that in which some trick of sight is observed'. But this does not seem to be the correct form for the following reasons:-

(1) The word 'Dṛṣṭānta' does not occur in any Sanskrit work or lexicon. It is the word Dṛṣṭānta alone which is used there.

(2) Being the latter part of a Bahuvrīhi compound the word Kṛtā should be taken as a noun and not as an adjective as in 'Dṛṣṭya Kṛtānta', because as an adjective it is often used as the first part of a compound.

(3) It is the sense (Artha) and not the word (Śabda) which is hidden or disguised in a Kṛtā Kāvya, and the sense can be said to be hidden from the mind (or understanding) rather than the sight. The interpretation 'Dṛṣṭānta' etc., therefore, is not sound.

(4) The word Dṛṣṭānta is formed in the Bahuvrīhi compound in the same way as the compounds like 'Dṛṣṭānta' (one whose actions are seen), 'Dṛṣṭānta' (whose strength is tried), 'Dṛṣṭānta' (whose devotion is tested) etc., and is therefore, more appropriate for a composition which is marked by some artistic device or trick of speech. It is, however, difficult to say why this novelty of a compound word was introduced as there seems hardly any difference in the sense borne by the two terms 'Kṛtā' and 'Dṛṣṭānta'.

#### Other explanations for this expression.

Samādhi - Though the word Kṛtā or Dṛṣṭānta is not found in its technical sense either in the early literature or in poetic treatises, this does not mean that there existed no such poetry before. There is ample evidence to show that



from the time of the Rgvedic hymns till today oblique mode of expression has been resorted to copiously under different appellations and forms by many poets at different times.

The Rgveda and the Atharvaveda contain a number of hymns of the nature of riddles or conundrums which are nothing but a form of Kūṭa-Kāvya. The language of these hymns is called by some scholars as 'Samādhībhasā' or elliptical expression.

According to the nature of the subject described in the hymns, Yāska has classified them into three categories --

(1) visible (Pratyakṣakṛtā), (2) obscure (Parokṣakṛtā) and (3) metaphysical (Ādhyātmikī).<sup>1</sup> Of these the last two are evidently, as indicated by the very meaning of the terms, obscure and mysterious.

Brahmodya - In the Upaniṣads, too, there are found a few passages known as 'Brahmodya'<sup>2</sup> which describe the nature of the supreme Brahman in indirect and metaphorical language.

Granthagranthī - The expression 'Granthagranthī' mentioned in the northern recension of the Mahābhārata refers clearly to some terse and intricate poems composed by Vyāsa.<sup>3</sup> These poems may be taken as the earliest specimen of Kūṭa poetry in classical Sanskrit. The term 'granthagranthī' is also used by Śrīhaṛṣa in his 'Naiṣadhiyacaritaṃ' for this peculiar artistic mode of poetic expression.<sup>4</sup>

Kutūhalādhyaī - In the Agnipurāṇa there is mentioned an expression 'Kutūhalādhyaī'<sup>5</sup> which probably refers to a form of poetry which was intended to create a feeling of wonder and curiosity in the mind of the reader. It is supposed to be a variety of Citrakāvya, in which the sense is disguised in evasive

1. Nirukta. VII-3.

2. Harṣacarita Chap. I.

3. "ग्रन्थग्रन्थिं तदा/कौ मुनिर्गुह्यं कृतम्" Mbh. 1, 1-90.

4. "ग्रन्थग्रन्थिरिह क्वचित्कृतम्/पि/यासि प्रामाण्यम्" Naisadha 22-145.

5. 'गोष्ठ्यं कुतूहाध्यायी । Ag. P. 366.



from the time of the R̥gveda hymns till today oblique mode of expression has been resorted to copiously under different appellations and forms by many poets at different times. The R̥gveda and the Atharvaveda contain a number of hymns of the nature of riddles or conundrums which are nothing but a form of K̥ṣa-kāvya. The language of these hymns is called by some scholars as 'Sāṃhitābhāṣā' or elliptical expression. According to the nature of the subject described in the hymns, K̥ṣa has classified them into three categories -- (1) Vaidika (Pratyakṣa), (2) Upaniṣad (Parokṣa) and (3) Mātṛphrasa (Ādhyātmika).<sup>1</sup> Of these the last two are evidently, as indicated by the very meaning of the terms, obscure and mysterious.

**Upaniṣad** - In the Upaniṣads, too, there are found a few passages known as 'Upaniṣad' which describe the nature of the supreme Brahman in indirect and metaphorical language. **Ādhyātmika** - The expression 'Ādhyātmika' mentioned in the northern recension of the Mahābhārata refers chiefly to some terse and intricate poems composed by Vyāsa. These poems may be taken as the earliest specimen of K̥ṣa poetry in classical Sanskrit. The term 'Ādhyātmika' is also used by Vyāsa in his 'Naiṣadhyāśaṣṭakam' for this peculiar artistic mode of poetic expression.<sup>2</sup>

**K̥ṣa-kāvya** - In the Aṅguttara there is mentioned an expression 'K̥ṣa-kāvya' which probably refers to a form of poetry which was intended to create a feeling of wonder and curiosity in the mind of the reader. It is supposed to be a variety of Gīṭikāvya, in which the sense is disguised in evasive

1. Nirukta, VII-3.

2. Harṣacarita Chap. I.

Ms. A. 1-30.

Upaniṣad 10-14.

Ms. A. 1-30.

Upaniṣad 10-14.



and quibbling words. A similar expression, 'Vainodiki'<sup>1</sup> though not regarded as a variety of Citrakāvya, is also mentioned by Rājasekhara in his Kāvya-Mīmāṃsā for a sort of enigmatic poetry, the object of which was considered to be mere amusement.

The term 'Vakrokti' in its literal sense -- "a crooked or oblique statement" - may be taken as a synonym for Kūṭa. Poets and critics have, however, used this term in various connotations, e.g., Bāṇa used the word in the sense of a bantering humorous speech,<sup>2</sup> and the author of Amarśataka also used it in the same sense.<sup>3</sup> This sense is similar to one of the meanings of the word Kūṭa, i.e., 'a joke or a sarcastic remark.' In poetry the term Vakrokti signifies 'a striking mode of expression'.<sup>4</sup> Bhāmaha uses the word in the same sense and says that Vakrokti sets off to advantage all the alaṅkāras.<sup>5</sup> Dandin uses the word as opposed to Svabhāvokti (natural statement)<sup>6</sup> and says that Śleṣa generally lends charm to Vakrokti.<sup>7</sup> Thus Vakrokti is a striking mode of speech often based on pun and differing from plain, matter-of-fact ordinary mode of speech. In the place of Bhāmaha's Vakrokti, Dandin regarded Atisayokti (exaggeration) as the basis of Alaṅkāras.<sup>8</sup> But there seems hardly any difference in the sense borne by the two terms and so they were taken as synonyms by later writers.<sup>9</sup> Abhinavagupta says about Bhāmaha's Vakrokti and Dandin's Atisayokti that a striking mode of speech consists in an extraordinarily exaggerated statement. This insistence on Vakrokti emphasises two characteristics of poetry, viz.

- 1 वैनोदिकः कामदेवः का० मी० पृ० १
- 2 एषापि बुध्यत एवेतावतीक्रीडयतीति । इयमपि जानाति परिहासवत्किञ्चनानि । का०
- 3 या पत्युः प्रेम्णापराय समये सख्योपदेशं विना ।
- 4 नो जानाति स विमर्शान् वल्लभाक्रीडयति संयुज्जम् । का० पृ० २६
- 5 क्रीडयितरेव वैदग्ध्य-मयी-वर्णितिरुच्यते । का० मी० पृ० २०
- 5a क्रीडयितरेव शब्दोक्तिरिष्टावाचामलङ्कृतिः । का० सं० १, ३६
- 6 वाच्यं क्रीडयि शब्दोक्तिरलङ्काराय कल्पते । Ibid. ५, ६६
- 7 एषा सर्वत्र क्रीडयितरनयायी विभाष्यते । यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽस्यां  
Ibid. II - 85.
- 8 विना ।
- 9 यत्प्रत्यमेव काव्यानां परामुपेति भावः । पृ० प्र० २०१, ७२
- 6 भिन्नं द्विधा स्वभावात् क्रीडयितरपेति वाच्यम् । का० सं० २, ३६३
- 7 अत्रैवः क्रीडयि बुध्यति प्रायः क्रीडयितुं विद्यम् । Ibid. ३, ३६३.
- 8 क्रीडयितरेव शब्दोक्तिरिष्टावाचामलङ्कृतिः । का० सं० १, ३६
- 9 यत्प्रत्यमेव काव्यानां परामुपेति भावः । पृ० प्र० २०१, ७२



from the time of the R̥gveda hymns till today oblique mode of expression has been resorted to copiously under different appellations and forms by many poets at different times.

The R̥gveda and the Atharvaveda contain a number of hymns of the nature of riddles or conundrums which are nothing but a form of Kāśī-Kāvya. The language of these hymns is called by some scholars as 'Samāhāṣṭhāna' or elliptical expression.

According to the nature of the subject described in the hymns, Yāska has classified them into three categories -- (1) vāidha (Pratyakhaṇḍa), (2) opacure (Puruskhaṇḍa) and (3) metaphysical (Ādhyātmika).<sup>1</sup> Of these the last two are evidently, as indicated by the very meaning of the terms, opacure and mysterious.

Īrāṇiyya - In the Upanishads, too, there are found a few passages known as 'Īrāṇiyya',<sup>2</sup> which describe the nature of the supreme Brahman in indirect and metaphorical language.

Granthāntarāṇī - The expression 'Granthāntarāṇī', mentioned in the northern recension of the Mahābhārata refers clearly to some terse and intricate poems composed by Vyāsa.<sup>3</sup> These poems may be taken as the earliest specimen of Kāśī poetry in classical Sanskrit. The term 'Granthāntarāṇī' is also used by Śrīharṣa in his 'Naiṣadhyāraṇya' for this peculiar artistic mode of poetic expression.<sup>4</sup>

Kāśīśāṭṭhāṇī - In the Aṅgīrasa there is mentioned an expression 'Kāśīśāṭṭhāṇī'<sup>5</sup> which probably refers to a form of poetry which was intended to create a feeling of wonder and curiosity in the mind of the reader. It is supposed to be a variety of Uśāhvya, in which the sense is disguised in evasive

1. Nirukta. VII-3.

2. Narsaṅga's Ched. I.

3. 'Granthāntarāṇī' in the Mahābhārata.

4. 'Granthāntarāṇī' in the Naiṣadhyāraṇya.

5. 'Kāśīśāṭṭhāṇī' in the Aṅgīrasa.



and quibbling words. A similar expression, 'Vainodikī'<sup>1</sup> though not regarded as a variety of Citrakāvya, is also mentioned by Rājasekhara in his Kāvya-Mīmāṃsā for a sort of enigmatic poetry, the object of which was considered to be mere amusement.

The term 'Vakrokti' in its literal sense -- "a crooked or oblique statement" - may be taken as a synonym for Kūṭa. Poets and critics have, however, used this term in various connotations, e.g., Bāṇa used the word in the sense of a bantering humorous speech,<sup>2</sup> and the author of Amarśataka also used it in the same sense.<sup>3</sup> This sense is similar to one of the meanings of the word Kūṭa, i.e., 'a joke or a sarcastic remark.' In poetry the term Vakrokti signifies 'a striking mode of expression'.<sup>4</sup> Bhāmaha uses the word in the same sense and says that Vakrokti sets off to advantage all the alaṅkāras.<sup>5</sup> Dandin uses the word as opposed to Svabhāvokti (natural statement)<sup>6</sup> and says that Śleṣa generally lends charm to Vakrokti.<sup>7</sup> Thus Vakrokti is a striking mode of speech often based on pun and differing from plain, matter-of-fact ordinary mode of speech. In the place of Bhāmaha's Vakrokti, Dandin regarded Atisayokti (exaggeration) as the basis of Alaṅkāras.<sup>8</sup> But there seems hardly any difference in the sense borne by the two terms and so they were taken as synonyms by later writers.<sup>9</sup> Abhinavagupta says about Bhāmaha's Vakrokti and Dandin's Atisayokti that a striking mode of speech consists in an extraordinarily exaggerated statement. This insistence on Vakrokti emphasises two characteristics of poetry, viz.

- 1 वैनोदिकः कामदेवः का० मी० पृ० १
- 2 एषापि बुध्यत एवैतावतीक्रीडतीः । इयमपि जानाति परिहास जल्पितानि। का०
- 3 एषा पत्युः प्रभापराय समये सत्योपदेशं विना ।
- 4 नो जानाति स विमर्शान् यत्नावक्रोक्ति संयुजम् । यो यो २६
- 5 क्रीडितरीय वेदग्व्य-भेदा-महतिरुच्यते । यो यो ५०२०
- 5a क्रीडितरीय शब्दोक्तिरिष्टावाचामलङ्कृतिः । का० सं० १, ३६
- b वाच्यं क्रीडार्थं शब्दोक्तिरलङ्काराय कल्पते । Ibid. ५, ६६
- c तेषां सर्वत्र क्रीडितरनयाधो विभाज्यते । यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽस्या विना । Ibid. II - ८५.
- d यत्नत्वमेव काव्यानां पराभूयैति भावः । यो यो ३०१, ७२
- 6 भिन्नं द्विधा स्वभावात् क्रीडितरूपेति वाक्यम् । यो यो २, ३६३
- 7 अत्रैवः सवापि पुष्पाति प्रायः क्रीडितपु विनम् । Ibid. ३, ३६३.
- 8 यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽस्या विना । Ibid. ३, ३६३.
- 9 एवं वाक्येषां



and dubbing words. A similar expression, 'Vaidhiki', though not regarded as a variety of *Gitikavya*, is also mentioned by Ratsakhara in his *Kavya-Mimamsa* for a sort of enigmatic poetry, the object of which was considered to be mere amusement. The term 'Vaidhiki' in its literal sense -- "a crossed or oblique statement" -- may be taken as a synonym for *Rūpa*. Poets and critics have, however, used this term in various connnotations, e.g., Bana used the word in the sense of a punning humorous speech,<sup>2</sup> and the author of *Amarasataka* also used it in the same sense.<sup>3</sup> This sense is similar to one of the meanings of the word *Rūpa*, i.e., 'a joke or a sarcastic remark'. In poetry the term *Vaidhiki* signifies 'a striking mode of expression'.<sup>4</sup> Bhāṣa uses the word in the same sense and says that *Vaidhiki* sets off to advantage all the *Alankāras*.<sup>5</sup> Dandin uses the word as opposed to *svabhāvika* (natural statement)<sup>6</sup> and says that *Alankāras* generally lends charm to *Vaidhiki*.<sup>7</sup> Thus *Vaidhiki* is a striking mode of speech often based on pun and differing from plain, matter-of-fact ordinary mode of speech. In the place of Bhāṣa's *Vaidhiki*, Dandin regarded *Alankāra* (exaggeration) as the basis of *Alankāras*.<sup>8</sup> But there seems hardly any difference in the sense borne by the two terms and so they were taken as synonyms by later writers.<sup>9</sup> Abhinavagupta says about Bhāṣa's *Vaidhiki* and Dandin's *Alankāra* that a striking mode of speech consists in an extraordinarily exaggerated statement. This last sentence on *Vaidhiki* emphasises two characteristics of poetry, viz.,

1. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
2. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
3. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
4. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
5. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
6. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
7. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
8. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.
9. *Alankāra* : *Alankāra* is a word which is used in a figurative sense.



(1) that though poetry necessarily uses the words used in common speech, its choice of words is different from that of ordinary speech and (2) that the poet gives expression to striking combinations or relations of things which are beyond the reach of ordinary matter-of-fact man. In this sense it may be taken as a synonym for Kūṭokti. But technically Vakrokti is quite distinct from Kūṭokti as it is regarded as one of the figures of speech called Equivocal. Though Vāmana too regards Vakrokti as an Alāṅkāra, yet he gives to it a totally different sense—'Vakrokti' is indication based on resemblance.<sup>1</sup> Kuntala, the author of 'Vakrokti-Jīvita' and the founder of 'Vakrokti School' in Sanskrit Poetics uses the word 'Vakrokti' mainly in the sense of a statement marked with extraordinary skill,<sup>2</sup> and declares it to be the very soul of poetry.<sup>3</sup> In this sense also the term 'Vakrokti' is quite different from Kūṭa which is a mere variety of poetry and not its essential attribute.

Praheḷikā - Some writers have taken 'Praheḷikā' as a synonym for Kūṭa,<sup>4</sup> but this is not correct because Praheḷikā is a specific form of expression in which there is a question seeking an answer, or an idea is expressed in the very words in some indirect way,<sup>5</sup> while Kūṭa may be considered as a generic term comprising all modes of oblique expressions, and thus it may include Praheḷikā also within its compass as a specific form. Besides, Praheḷikā is not considered as an alāṅkāra and, therefore, is not regarded as poetry by some critics;<sup>6</sup>

1. साधुश्यास्तत्परा वक्रोक्तिः । का० सं० पु०

2. वक्रोक्तिरिव वैदग्ध्यमैरिभणितिरुच्यते । का० जी० पु० २०

3. वक्रोक्तिः काव्यजीवितम् । Ibid 1-20.

4. H.S.S. vol. I p. 614.

5. Praheḷikā is defined as follows: -

व्यवर्तनीकृत्य कव्यार्थं स्वरूपायस्य गोफलात् ।

यत्र वाक्यान्तरावर्णो कथ्यते साः प्रहेलिकाः ॥ वि० पु० मं० ६०, ४, १

6. रसस्य परिपन्थित्वान्नालंकारः प्रहेलिका । सा० द० १०-१७

अन्तिवैचित्र्यमात्रं सा व्युत्पत्त्यादिरादिका ॥



(1) that though poetry necessarily uses the words used in common speech, its choice of words is different from that of ordinary speech and (2) that the poet gives expression to striking combinations or relations of things which are beyond the reach of ordinary matter-of-fact man. In this sense it may be taken as a synonym for *Kāvya*. But technically *Vākrokti* is quite distinct from *Kāvya* as it is regarded as one of the figures of speech called *Alankāra*. Though *Vāmana* too regards *Vākrokti* as an *Alankāra*, yet he gives to it a totally different sense—*Vākrokti* is indication based on resemblance.<sup>1</sup> *Kuntala*, the author of *Vākrokti-tīkṣa*, and the founder of *Vākrokti* School, in Sanskrit Poetics uses the word *Vākrokti*, mainly in the sense of a statement marked with extraordinary skill,<sup>2</sup> and declares it to be the very soul of poetry.<sup>3</sup> In this sense also the term *Vākrokti* is quite different from *Kāvya* which is a mere variety of poetry and not its essential attribute.

*Prabandha* - Some writers have taken *Prabandha* as a synonym for *Kāvya*,<sup>4</sup> but this is not correct because *Prabandha* is a specific form of expression in which there is a question seeking an answer, or an idea is expressed in the very words in some indirect way,<sup>5</sup> while *Kāvya* may be considered as a generic term comprising all modes of oblique expressions, and thus it may include *Prabandha* also within its compass as a specific form. Besides, *Prabandha* is not considered as an *Alankāra*<sup>6</sup> and, therefore, is not regarded as poetry by some critics;

1. *Prabandha* - Some writers have taken *Prabandha* as a synonym for *Kāvya*,<sup>4</sup> but this is not correct because *Prabandha*

2. *Vākrokti* is indication based on resemblance.<sup>1</sup> *Kuntala*, the author of *Vākrokti-tīkṣa*, and the founder of *Vākrokti* School, in Sanskrit Poetics uses the word *Vākrokti*, mainly

3. *Vākrokti* is indication based on resemblance.<sup>1</sup> *Kuntala*, the author of *Vākrokti-tīkṣa*, and the founder of *Vākrokti* School, in Sanskrit Poetics uses the word *Vākrokti*, mainly

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9. *Vākrokti* is indication based on resemblance.<sup>1</sup> *Kuntala*, the author of *Vākrokti-tīkṣa*, and the founder of *Vākrokti* School, in Sanskrit Poetics uses the word *Vākrokti*, mainly



while Kūṭa is definitely a particular variety of poetic composition.

Sandhābhāṣā - In the Siddha Sāhitya there is a sort of disguised expression called Sandhābhāṣā or Sandhā Vacana in which are composed some mystic songs which may be considered as the earliest specimen of Kūṭa Kāvya in Apabhraṃsa. The term, as its very name indicates, signifies a symbolical speech used intentionally for some definite purpose and is only a variety of enigmatic expression. It has, however, been interpreted by different scholars in different ways. According to some it refers to a mixed language spoken on the border of two adjoining regions having two different languages, and for this purpose the border between Bihar and the Western Bengal was tipped as a clue to this title.<sup>1</sup> This interpretation does not appear to hold good as it is based on the erroneous assumption, as has been rightly observed by Dr. Hazārī Prasād Dvivedī, that the present political division of Bihar and Bengal is perpetual.<sup>2</sup> The late M.M. Pt. Hara Prasād Sāstrī explained the word as 'Twilight language' which seems to be based on the reading of the term as 'Sandhyābhāṣā' and refers to a speech which is neither quite distinct nor indistinct like the twilight between darkness and light but is transformed into the light of knowledge.<sup>3</sup> This view, too, has now been refuted by Prof. Vidhu Sekhara Bhattāchārya and some other scholars. Relying on the word 'Sandhyābhāṣā', Dr. Rām Kumār Varmā suggests that the term refers to a language which developed from the Apabhraṃsa marking almost the evening of this language and the rise of the Hindi language.<sup>4</sup> Rāhula Sāṅkrṭyāyana calls this language old Hindi though it does<sup>5</sup>

1. H.S.B. P. 34.

2. Ibid.

3. Ibid.

4. H.S.A.I. New Ed. P. 92.

5. H.K.D. P. 12.



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1. R.S.B. p. 24.
2. Ibid.
3. R.S.B. p. 12.
4. R.S.A.I. New Ed. p. 52.
5. Ibid.



not differ much from *Āpabhraṃśa*. The exact meaning of the term has, however, been determined by Prof. Vidhusekhara in his article published in the Indian Historical Quarterly.<sup>1</sup> According to him the correct reading of the expression is 'Sandhābhāṣā' and not *Saṅghyābhāṣā* though the latter form occurs in a large number of badly transcribed Nepalese manuscripts. Prof. Vidhusekhara has established by numerous quotations that this term is derived from the Sanskrit word 'Sandhāya' and means 'Ābhiprāyika Vacana' or 'Neyārtha Vacana', i.e., 'Intentional Speech'. This interpretation is supported by Dr. P.C. Bāgchī in his article on 'Sandhābhāṣā and Sandhāvacana',<sup>2</sup> and also by Dr. H.P. Dvivedī.<sup>3</sup> According to Dr. Bāgchī the interpretation suggested by Prof. Vidhusekhara is in agreement with the Chinese version of the term giving the sense of 'Secret' or 'hidden' -- that of which the meaning is not quite clear.<sup>4</sup> *Ābhiprāyika* means that it is intended to imply or suggest something different from what is actually denoted by the words.

The term occurs in an ancient text *Saddharma-Puṇḍarīka*. Though it is not clear if it was used there to emphasize any deeper meaning of the particular context in connection with which it is used, there is no doubt that in the latter Buddhist Texts belonging to Vajrayāna and Sahajayāna schools it was used to denote a symbolical language signifying something different from what was actually expressed. In the "*Hevajratāṇṭya*" a new canonical text of the Vajrayāna recently brought to light by Dr. Bāgchī, there is a chapter on *Sandhābhāṣā*.<sup>5</sup> There the term is characterised as 'the great doctrine' (*Mahā-Samaya*) of the Yogins and also as the great language' (*Mahābhāṣā*) full of the meaning of the doctrines (*Samaya-Saṅketa-Vistaraṃ*).<sup>6</sup> The special terminology which has been used in the caryas for preaching esoteric doctrines is characterised in the text as *Sandhābhāṣā*. From the text it is also evident that the use of

1. I.H.Q. 1928 P. 267.

2. Studies in the Tantras Part I

pp 27-33.

3. H.S.B. P. 34-35.

4. Article on *Sandhābhāṣā*.

5. 'ए वज्रतंत्र निदान संभाषणं नाम परमम्।'

quoted by Dr. Bāgchī.

6. 'संभाषणं महाभाषं कथं संभावितम्।'

quoted by Dr. Bāgchī.



not differ much from *śāntiśānta*. The exact meaning of the term has, however, been determined by Prof. Vidhushekhara in his article published in the Indian Historical Quarterly.<sup>1</sup> According to him the correct reading of the expression is 'śāntiśānta' and not *śāntiśānta* though the latter form occurs in a large number of badly transcribed Nepalese manuscripts. Prof. Vidhushekhara has established by numerous quotations that this term is derived from the Sanskrit word 'śāntiśānta' and means 'śāntiśānta' or 'śāntiśānta' i.e., 'intentional speech'. This interpretation is supported by Dr. P. C. Bagchi in his article on 'śāntiśānta and śāntiśānta'.<sup>2</sup> and also by Dr. R. P. Divedi.<sup>3</sup> According to Dr. Bagchi the interpretation suggested by Prof. Vidhushekhara is in agreement with the Chinese version of the term giving the sense of 'secret' or 'hidden' -- that of which the meaning is not quite clear.<sup>4</sup> *śāntiśānta* means that it is intended to imply or suggest something different from what is actually denoted by the words. The term occurs in an ancient text *śāntiśānta-purāṇa*.<sup>5</sup> Though it is not clear if it was used there to emphasize any deeper meaning of the particular context in connection with which it is used, there is no doubt that in the latter Buddhist texts belonging to Vajrayāna and Sahajayāna schools it was used to denote a symbolical language signifying something different from what was actually expressed. In the *śāntiśānta-purāṇa* a new canonical text of the Vajrayāna recently brought to light by Dr. Bagchi, there is a chapter on *śāntiśānta*.<sup>6</sup> There the term is characterized as 'the great doctrine' (Mahā-śānta) of the Yogins and also as the great language (Mahā-śānta) full of the meaning of the doctrines (śāntiśānta-śānta).<sup>7</sup> The special terminology which has been used in the verses for presenting esoteric doctrines, characterized in the text as *śāntiśānta*. From the text it is also evident that the use of



Sandhābhāṣā had grown into a fashion at the time and one who did not use it was looked down upon as a rebel.<sup>1</sup>

1. Viparyaya or ulatavāmsī - The terms 'Viparyaya' and 'ulatavāmsī' meaning 'reversed statement' are also used for some poetic utterances of the Nāthapanthī Yogins and the Nirguṇī Santa poets, especially Kabir, which are mere species of Kūṭa poetry. It is, however, the terms 'Kūṭa' and Dr̥ṣṭakūṭa which are more commonly employed in Hindi, particularly in reference to the Kūṭa poems of Vidyāpati and Sūrdāsa.

poetry both in Sanskrit and Hindi, nothing has been said about Kūṭa as a definite form of poetic composition either by the poets or poetsicians. It appears that these writers did not recognise Kūṭa as a separate form of poetry but a mere variety of Dīptakāvya or a dialect or style. Thus the answers to the above queries cannot be found in any known work on poetics. In order to search and determine the essential characteristics of Kūṭa Kāvya, therefore, we have to depend entirely on a study and analysis of the poems themselves which are actually known as Kūṭa. Some Hindi writers have attempted to define Kūṭa or Dr̥ṣṭakūṭa as follows:-

1. A poem of which the meaning cannot be known from the direct or expressed connotation of words but only from the context or some conventional meaning.
2. A Kūṭa is a peculiar statement which is characterised by some poetic charm and an attempt to conceal the sense or display erudition.
3. A composition which either on account of the use of homonymous words or some poetic devices such as personification

1. 'योऽभिहितोऽत्र रेवले न वेदेत् सन्तभाषया ।  
समयविद्वोहं तस्य जायते नान्न संशयः ॥ ॥'

Ibid.



"॥ वाचं धेनुमुपासीत ॥ वाचं धेनुमुपासीत ॥ वाचं धेनुमुपासीत ॥"



## Chapter 2.

### Conception of Kūṭa-Kāvya.

#### I. Essential characteristics.

'What is really a Kūṭa Kāvya?' 'What are the attributes and accompaniments which may be held to be essential to constitute a Kūṭa poem and which distinguish it from other forms of poetic expression?' These are the questions which naturally arise before we are in a position to discuss Kūṭa-poetry. It may be noted that notwithstanding the existence of a large mass of Kūṭa poetry both in Sanskrit and Hindi, nothing has been said about Kūṭa as a definite form of poetic composition either by the poets or poetics. It appears that these writers did not recognise Kūṭa as a separate form of poetry but a mere variety of Citrakāvya or a diction or style. Thus the answers to the above queries cannot be found in any known work on poetics. In order to search and determine the essential characteristics of Kūṭa Kāvya, therefore, we have to depend entirely on a study and analysis of the poems themselves which are actually known as Kūṭa. Some Hindi writers have attempted to define Kūṭa or Dr̥ṣṭakūṭa as follows:-

1. A poem of which the meaning cannot be known from the direct or expressed connotation of words but only from the context or some conventional meaning.
2. A Kūṭa is a peculiar statement which is characterised by some poetic charm and an attempt to conceal the sense or display erudition.
3. A composition which either on account of the use of homonymous words or some poetic devices such as paranomasia

1. कोई कविता जिसका अर्थ शब्दों के वाच्यार्थ से न समझा जा सके बल्कि प्रसंग या रसद्वयों से जाना जाय । H.V.K.Vol. I. P.594.
2. कुछ ऐसा कहा जाय जिसमें कमत्कार हो, अर्थ को छिपाने की चेष्टा हो, पांडित्य का प्रदर्शन हो । S.S.B. P.2.
3. श्लेष और यमक आदि कलाकार तथा अनेकार्थवाची कतिपय शब्दों के प्रयोग से ऐसी रचना जिसका समझना साधारण पाठक के लिए कठिन हो दुष्प्रसूत कहा जाता है । B.S.N.B. P.100.



Chapter 2.

Conception of Kāvya-Kavya.

Essential characteristics.

1.

'What is really a Kāvya Kavya?' 'What are the attributes and accompaniments which may be held to be essential to constitute a Kāvya poem and which distinguish it from other forms of poetic expression?' These are the questions which naturally arise before we are in a position to discuss Kāvya-poetry. It may be noted that notwithstanding the existence of a large mass of Kāvya poetry both in Sanskrit and Hindi, nothing has been said about Kāvya as a definite form of poetic composition either by the poets or poeticists. It appears that these writers did not recognise Kāvya as a separate form of poetry but a mere variety of Chitrakāvya or a diction or style. Thus the answers to the above queries cannot be found in any known work on poetics. In order to search and determine the essential characteristics of Kāvya Kavya, therefore, we have to depend entirely on a study and analysis of the poems themselves which are actually known as Kāvya. Some Hindi writers have attempted to define Kāvya or Vyākhyāta as follows:-

1. A poem of which the meaning cannot be known from the direct or expressed connection of words but only from the context or some conventional meaning.

2. A Kāvya is a peculiar statement which is characterised by some poetic charm and an attempt to conceal the sense or display erudition.

3. A composition which either on account of the use of homonymous words or some poetic devices such as paranomasia

4. The statement which is not known from the direct or expressed connection of words but only from the context or some conventional meaning.

5. A Kāvya is a peculiar statement which is characterised by some poetic charm and an attempt to conceal the sense or display erudition.

6. A composition which either on account of the use of homonymous words or some poetic devices such as paranomasia



(Śleṣa) and chime (Yamaka) is difficult for an ordinary reader to understand is called Dr̥ṣṭakūṭa.

4. In Dr̥ṣṭakūṭa poems some difficulty is felt in grasping the meaning on account of the use of poetic embellishments like Śleṣa, Yamaka or Rūpakāṭiśayokti. Besides, there are used in them some such words as are current in literature to signify only some particular traditional meaning.<sup>1</sup>

5. The Dr̥ṣṭakūṭa poems are a kind of enigmas meant, as if, as experiments for the attainment of mental concentration. Their sense is disguised through some artifice and can be unfolded only by means of great thinking and concentration of mind.<sup>2</sup>

A critical examination of these definitions will show that that though they bring out some important properties of Kūṭa-Kāvya yet they succeed in describing only its form rather than in presenting its complete connotation. If we analyse them we find that in a Kūṭa poem (1) there is a hidden or disguised sense which is beyond the comprehension of an ordinary reader (2) that the tendency to render the sense in-distinct or confused is due to the desire of creating wonder or engendering curiosity in the reader's mind, (3) that in order to bring about intricacy or in-distinctness in the sense recourse is taken to some artifice of speech such as the employment of homonymous words or the use of poetic embellishments like pun (Śleṣa), chime (Yamaka), metaphorical hyperbole (Rūpakāṭiśayokti) etc., and (4) lastly the understanding of the sense necessitates a

1. "दृष्टकूटों में यमक, श्लेष, रूपकातिशयोक्ति आदि द्वारा कलकारों के प्रयोग से अर्थ समझने में कठिनाई होती है। इसके अतिरिक्त इनमें कुछ ऐसे शब्दों का प्रयोग किया जाता है जो साहित्य में विशेष अर्थों में बद्ध हो गये हैं। सू.सौ.०८२०
2. युक्ति से छिपाये हुए और क्लृप्त कल्पना तथा मनोयोग द्वारा सुनने वाले अर्थों से युक्त वे पद मानसिक एकाग्रता लाने के अभ्यासरूप माने जा सकते हैं। अष्ट. वल्लभ ०८० २४.



(Yama) and chine (Yama) is difficult for an ordinary reader to understand is called *Prasāda*.

4. In *Prasāda* poems some difficulty is felt in grasping the meaning on account of the use of poetic embellishments like *Yama*, *Yama* or *Nipakāśa*. Besides, there are used in them some such words as are current in literature to signify only some particular traditional meaning.

5. The *Prasāda* poems are a kind of enigmas meant, as it, as experiments for the attainment of mental concentration. Their sense is disguised through some artifice and can be unfolded only by means of great thinking and concentration of mind.

A critical examination of these definitions will show that that though they bring out some important properties of *Kāvya* yet they succeed in describing only its form rather than in presenting its complete connotation. If we analyse them we find that in a *Kāvya* poem (1) there is a hidden or disguised sense which is beyond the comprehension of an ordinary reader (2) that the tendency to render the sense indistinct or confused is due to the desire of creating wonder or engendering curiosity in the reader's mind, (3) that in order to bring about intensity or in-distinctness in the sense recourse is taken to some artifice of speech such as the employment of homonyms words or the use of poetic embellishments like pun (*Yama*), chine (*Yama*), metaphorical hyperbole (*Nipakāśa*) etc., and (4) lastly the understanding of the sense necessitates a



a great deal of imagination and attention of mind on the part of the reader.

Now the second of these points, i.e., the creation of wonder or curiosity may be taken more as an object than an element of Kūṭa poetry, while the last refers to the means which help the reader to understand the meaning disguised in it. Thus there are only two main characteristics of Kūṭa Kāvya:-  
(1) Gūḍhārthatā (terseness or intricacy of sense) and (2) Ukti-vaicitrya (charm of expression) based on word-play (Śabda Citratā). A study of the poems known as Kūṭa will reveal the fact that it is only these two characteristics which are essential to distinguish Kūṭa from other forms of poetic expressions.

Gūḍhārthatā or terseness of sense is considered by some critics as a blemish in poetry<sup>1</sup>. People generally do not like to read or relish difficult poems. Because of terseness Keśavadāsa, the well known Hindi poet, is called by some scholars, though ironically, 'a ghost of terse poetry' (Kāṭhina Kāvya ke Preta). But terseness is not always a defect. Sometimes it is rather an ornament, specially in Kūṭa Kāvya it is almost indispensable. Simplicity and distinctness are, no doubt, essential qualities of good poetry,<sup>2</sup> yet it is not possible to avoid indistinctness altogether in a composition. In fact some indistinctness or intricacy is bound to appear in every form of poetic expression which aims at producing charm. Even in Dhvani (suggestive poetry), which is considered to be the best form of poetry by all critics,<sup>3</sup> the suggested sense is not always within the competence of a common man to grasp. It is only 'Sahṛdaya-hṛdaya Samvedya, i.e., 'to be realised by a man of refined taste. Thus Kūṭa poetry seems to include within its purview the main

1. K.P. 266-51.

2. मृदुललित-पदादयं गूढशब्दाधीनं कपदपुल्लोच्यं युक्तिमन्तुत्ययोज्यम् ।

वदुस्तरप-मार्गं सन्धिसन्धानयुक्तं स भवति सुमहात्म्यं नाटक-प्रेतकाशात् ॥ ना०शा०११८

3. K.P. ५१. इदमुत्तममतिशयिनि व्यंग्ये वाच्याद् ध्वनिर्बुधैः कथिता ।



a great deal of imagination and attention of mind on the part of the reader.

Now the second of these points, i.e., the creation of wonder or curiosity may be taken even more as an object than an element of Kāvya poetry, while the last refers to the means which help the reader to understand the meaning disguised in it. Thus there are only two main characteristics of Kāvya Kāvya:-

(1) *Guṇābhāsa* (terneness or intricacy of sense) and (2) *Ukti-valcitra* (charm of expression) based on word-play (*śabdā* *Alakṛatī*). A study of the poems known as Kāvya will reveal the fact that it is only these two characteristics which are essential to distinguish Kāvya from other forms of poetic expressions.

*Guṇābhāsa* or terneness of sense is considered by some critics as a blemish in poetry. People generally do not like to read or relish difficult poems. Because of terneness *Kāvyaśāstra*, the well known Hindi poet, is called by some scholars though ironically, 'a ghost of tern poetry' (*Kāvyaśāstra* *he first*). But ternness is not always a defect. Sometimes it is rather an ornament, specially in Kāvya Kāvya it is almost indispensable. Simplicity and distinctness are, no doubt, essential qualities of good poetry,<sup>2</sup> yet it is not possible to avoid indistinctness altogether in a composition. In fact some indistinctness or intricacy is bound to appear in every form of poetic expression which aims at producing charm. Even in Hindi (*suggestive poetry*), which is considered to be the best form of poetry by all critics,<sup>3</sup> the suggested sense is not always within the competence of a common man to grasp. It is only 'Sādhya-*śāstra* *śāstra*, i.e., to be realised by a man of refined taste. Thus Kāvya poetry seems to include within its purview the main

1. K. P. 200-81.

2. *Ukti-valcitra* (charm of expression) based on word-play (*śabdā* *Alakṛatī*). A study of the poems known as Kāvya will reveal the fact that it is only these two characteristics which are essential to distinguish Kāvya from other forms of poetic expressions.



characteristics of even Rasa and Dhvani in as much as it has the technique of conveying indirectly the real sense which a poet desires his reader to grasp. Mere Bāla-bodha or 'a child's apprehension', therefore, is not the object of poetry. Deliberate attempt on the part of a poet to make his expression simple or otherwise renders it unnatural. Besides, indistinctness or intricacy of sense is relative to the capacity of the recipient (adhikārin) and depends on the nature of the subject. The Naiṣadhīya-caritaṃ of Śrī Harṣa, Harṣacaritaṃ of Bāṇa, Vāsavadattā of Subandhu, Citramīmāṃsā of Appayadīkṣita, or the Kūṭa Sandoha of Rāmānuja etc., demand in their readers thorough knowledge and a refined intellect. In the same way, the present day Chāyāvāda or Rahasyavāda in Hindi poetry has indistinctness almost as an essential characteristic of its expression because of the abstract ideas, personification of natural objects and human emotions and the use of symbolical and metaphorical language. Kūṭa-Kāvya, therefore, need not be discarded, as is done by some scholars, merely for its terseness or obliquity of sense. As a matter of fact obliquity of sense and the twist of words in Kūṭa Kāvya are brought about deliberately for the sake of art. It presents a sort of intellectual exercise for the reader's mind and is difficult for an ordinary man to understand its meaning. It enhances the charm of expression and one feels delighted after the sense is fully grasped. But where indistinctness transcends the limit of all ingenuity and makes it almost impossible even for a man of refined intellect to grasp, it detracts from the beauty of expression and mars the charm of poetic relish.

### Ukti-Vaicitrya

Ukti-vaicitrya or charm of expression is the other essential characteristic of Kūṭa. Though charm of expression is considered as a source of delight in all poetry, in Kūṭa







Kāvya it is an inseparable element. In reference to Kūṭa Kāvya, Ukti-Vaicitrya signifies Śabda Citratā' or word play which is brought about in many ways. The following are the principal devices which are employed to create word-play in a Kūṭa poem:-

1. Use of homonymous words in a conventional sense, e.g., the word 'dadhīsuta' which literally means 'the product of ocean' may signify 'a pearl or the moon' or 'any other object obtained from the ocean, but by convention it is generally used in the sense of 'the moon'. The face or mouth is often compared with the moon and thus in a Kūṭa poem the word 'Dadhīsuta' is also used to denote a face or mouth as in the line ' देखो आई शबिलुत मे' दधि जात <sup>1</sup>, (behold my friend the lotus is entering into the moon, i.e., the lotus-like hand of Kṛṣṇa with curd in it is seen entering into the mouth).

2. Chain of words denoting one sense, e.g.,  
 भूमिसुत हरि मित्र रिपु पुर तै निवासत <sup>2</sup> 'आय' 2  
 (takes out from the waist). Here the compound expression 'Bhūmisuta etc.', means 'waist'. It is explained as follows:- 'Bhūmisuta' means Kevāṅca (a kind of shrub), its 'Ari', i.e., enemy is monkey; its 'Hitu', i.e., friend is Rāma; his 'ripu', i.e., enemy was Rāvaṇa; his 'pura', i.e., city was, Lāṅkā. Now from the affinity of the word 'Lāṅkā with 'Lāṅka' it is taken as equivalent to Lāṅka which means 'waist'.

3. Formation of words from the syllables of other words e.g.  
 ' सुरज सुत माला सुबाध की जापुन जादि दहावे।' <sup>3</sup>  
 (it is washing away the bower). Here the expression 'Suraja Suta mātā' means 'Kuntī' -- the mother of Karna who was the son of the Sun, and the word 'Subaudha' is taken to mean 'Jain'. Now the first syllables Kun and ja of the two words (Kuntī and Jain) respectively when combined together form the word 'Kuñja' which means 'a bower'.

#### 4. Affinity or analogy of words:-

E.G. 'बर्ष कीच है गर धाम की हरि जलार बलि जात।' <sup>4</sup>

1. Pada 13;

2. S.L. Pada 2.

3. Ibid 15;

4. Pada 101.



Kavya it is an inseparable element. In reference to Kavya Kavya  
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compared with the moon and thus in a Kavya poem the word  
'dadhivata' is also used to denote a face or mouth as in the  
line 'दधिवातं दृष्ट्वा दृष्ट्वा दृष्ट्वा' (Behold my friend the  
lotus is entering into the moon, i.e., the lotus-like hand of  
Kṛṣṇa with which it is seen entering into the mouth).

2. Chain of words denoting one sense, e.g.,  
'दधिवातं दृष्ट्वा दृष्ट्वा दृष्ट्वा' (Behold my friend the  
'dadhivata' etc., means 'waist'. It is explained as follows:-  
'dadhivata' means Kāvāṇa (a kind of snuff), i.e., 'art', i.e.,  
enemy is monkey; i.e., 'Hita', i.e., friend is Kāva; his 'ripa'  
i.e., enemy was Kāvāṇa; his 'pura', i.e., city was, Lakṣa.  
Now from the affinity of the word 'Lakṣa' with 'Lakṣa' it is  
taken as equivalent to Lakṣa which means 'waist'.

3. Formation of words from the syllables of other words e.g.,  
'दधिवातं दृष्ट्वा दृष्ट्वा दृष्ट्वा' (It is washing away the power). Note the expression 'दृष्ट्वा'  
'दृष्ट्वा दृष्ट्वा' means 'Kunt', -- the mother of Kṛṣṇa who was the  
son of the Sun, and the word 'Sambhava' is taken to mean  
'Jain'. Now the first syllables Kun and Ja of the two words  
(Kunt and Jain) respectively when combined together form  
the word 'Kuntja', which means 'a power'.

4. Affinity or analogy of words:-  
'दधिवातं दृष्ट्वा दृष्ट्वा दृष्ट्वा' (It is washing away the power). Note the expression 'दृष्ट्वा'  
'दृष्ट्वा दृष्ट्वा' means 'Kunt', -- the mother of Kṛṣṇa who was the  
son of the Sun, and the word 'Sambhava' is taken to mean  
'Jain'. Now the first syllables Kun and Ja of the two words  
(Kunt and Jain) respectively when combined together form  
the word 'Kuntja', which means 'a power'.



(though he gave a time limit of a fortnight only, yet it has now passed more than a month). Here the word 'Hari' means 'a lion'; his 'ahāra' food is Māmsa (flesh). Now the word Māmsa is, by affinity, equal to 'Māsa' which means 'a month'.

5. Objects denoting numbers:-

e.g. "ग्रह नक्षत्र चरु वेद जायु घर ताहि कहा सारंग सम्हारौ ।" <sup>1</sup>  
(does a man who has a jewel in his house keep a lamp?). Here the words 'Graha', 'Nachatra' and 'Veda' denote the numbers 9, 27 and 4 respectively. It makes a total of 40. Now forty seers make a measure called 'Mana' in Hindi. Then by affinity 'Mana' is taken as equivalent to 'Mani' which means 'a jewel'.

6. Guessed out sense (Neyārtha-Lakṣaṇā)- It is a variety of figurative or secondary sense not based upon convention or upon any special purpose to be served. Thus it is considered a blemish in poetry and is not permissible, in accordance with the law stated by Kumārila that:-

निवृत्तलक्षणाः कारिण्यं सामर्थ्यादभिधानवत् ।  
क्रियन्ते साम्प्रतं कारिण्येव त्वशक्तितः ॥" <sup>2</sup>

(a) Some forms of figurative use are such as are recognised as good as direct denotation itself, being based upon the inherent potency of the words, (b) there are others adopted for the moment, for some special purpose, and (c) while there are some that are absolutely incapable of affording the required sense and are hence inadmissible'). In Kūṭa-Kāvya, however, 'guessed out sense' is taken as a device which renders the intended sense indistinct; for example, in the verse quoted under number three above the word 'Subaudha' is used in the sense of 'Jain' which is a guessed-out sense. Here is quoted another example from Sanskrit.

"कुमार सम्पन्नं दृष्ट्वा रघुर्वै मनोऽपघत् ।  
राक्षसानां कुले श्रेष्ठो रामोऽराजीवलोचनः ॥" <sup>3</sup>

1 Pada 5.1.13.

2. K.P.P. 283.

3. Subhā 195-32.



(though he gave a time limit of a fortnight only, yet it has now passed more than a month). Here the word 'Hārī' means 'a lion'; his 'āhārā' food is māṃsa (flesh). Now the word māṃsa is, by affinity, equal to 'māsa' which means 'a month'.  
Objects denoting numbers:-

1. "ये पुरुषा विंशतिं वर्षाभ्युदयन्ति" (Does a man who has a jewel in his house keep a lamp?). Here the words 'Vikṣā', 'Nacchātra', and 'Veda' denote the numbers 2, 3, and 4 respectively. It makes a total of 40. Now forty seems make a measure called 'Māna' in Hindi. Then by affinity 'Māna' is taken as equivalent to 'Māna' which means 'a jewel'.  
2. Guessed out sense (Neyārtha-lakṣaṇā) - It is a variety of figurative or secondary sense not based upon convention or upon any special purpose to be served. Thus it is considered a blemish in poetry and is not permissible, in accordance with the law stated by Kumārila that:-

तदर्थं न विदुः  
तदर्थं न विदुः

(a) Some forms of figurative use are such as are recognised as good as direct denotation itself, being based upon the inherent potency of the words, (b) there are others adopted for the moment, for some special purpose, and (c) while there are some that are absolutely incapable of affording the required sense and are hence inadmissible. In Kūṭha-Kāya, however, 'guessed out sense' is taken as a device which renders the intended sense indistinct; for example, in the verse quoted under number three above the word 'Cubadhā' is used in the sense of 'Jain' which is a guessed-out sense. Note is quoted another example from Saṃskṛit.

"एतन्मया विदुः  
तदर्थं न विदुः"

1. P. 1. 1. 1.  
2. P. 1. 1. 1.  
3. P. 1. 1. 1.



(The lotus-eyed Rāma who was the best in the Raghu family made up his mind to destroy the demons as he suspected them as oppressors of the world'). Here the word 'Kumāra Sambhavam' means 'the rise of the oppressors of the earth' -- 'kum' means 'the earth', 'māra' means 'destroyer' and 'Sambhava' means 'rise'. It is a guessed-out sense not based upon any convention or special purpose to be served.

(7) Inferring the sense from the context, e.g.,

“वर्जुनस्य हमे बाणा नैमे बाणा शिखन्दिनः।

सीदन्ति मम नात्राणि माघमा सेगमा हव ॥”<sup>1</sup>

(These are the arrows of Arjuna and not of Śikhandin. They are piercing into my body like the young ones of a crab). Here the word 'Māghamā' means 'a crab' as it is connected with the word 'Segamā' (meaning young ones of a crab) in the present context.

(8) Formation of a new word by dropping some syllables of a word, e.g. :-

“विषं मुकुच महाराज स्वर्गैः परिवारितः ।

विना केन विना नाभ्यां कृष्णा जिनमण्डकम् ॥”<sup>2</sup>

(Enjoy O King! this unrivalled Kingdom in the company of your kinsmen). Here the word 'Kṛṣṇājinaṃ' gives the sense of 'Rājyaṃ' (kingdom) by dropping the syllables K, ṣ, ṇ and n from it (r + āji + aṃ by Sandhi are equal to Rājyaṃ).

(9) Sense driven from the etymology of a word, e.g.,

'Vāsana-vāsudeva' (Protect us O Vāsudeva, the container of the three worlds). Here the word 'Vāsana' is in the vocative case and is taken in its etymological meaning of one who contains the three worlds in him (Vāsayatīti Vāsanah).

(10) Use of symbols:- When a thing is incapable of being described in simple words recourse is taken to describe it by a method of description in symbols and metaphors.

1. Subhā 194.4.

2. Ibid. 194-3. Also Mbh. 5-196 Atp.



(The focus-eyed R&M who was the host in the Ruffin family made up his mind to destroy the demons as he suspected them

as oppressors of the world'). Here the word 'Kusāra

Sambhavan, means: the rise of the oppressors of the earth: --

'kum', means 'the earth', 'kura' means 'destroyer' and

'Samkhya' means 'rise'. It is a guessed-out sense not

based upon any convention or special purpose to be served.

(7) Inferring the sense from the context. e.g.

“सुखं हि जगदमृतं तन्ममैवमाद्यते”

(These are the arrows of Arjuna and not of Bhishma.) They

are placing into my body like the young ones of a crab).

Here the word 'Māghaṇā' means 'a crab', as it is connected

with the word 'Segant' (meaning young ones of a tribe) in

the present context.

(8) Formation of a new word by dropping some syllables of a

- 1 - 3 - 3 - 5 - 10 - 15 - 20 - 25 - 30 - 35 - 40 - 45 - 50 - 55 - 60 - 65 - 70 - 75 - 80 - 85 - 90 - 95 - 100 - 105 - 110 - 115 - 120 - 125 - 130 - 135 - 140 - 145 - 150 - 155 - 160 - 165 - 170 - 175 - 180 - 185 - 190 - 195 - 200 - 205 - 210 - 215 - 220 - 225 - 230 - 235 - 240 - 245 - 250 - 255 - 260 - 265 - 270 - 275 - 280 - 285 - 290 - 295 - 300 - 305 - 310 - 315 - 320 - 325 - 330 - 335 - 340 - 345 - 350 - 355 - 360 - 365 - 370 - 375 - 380 - 385 - 390 - 395 - 400 - 405 - 410 - 415 - 420 - 425 - 430 - 435 - 440 - 445 - 450 - 455 - 460 - 465 - 470 - 475 - 480 - 485 - 490 - 495 - 500 - 505 - 510 - 515 - 520 - 525 - 530 - 535 - 540 - 545 - 550 - 555 - 560 - 565 - 570 - 575 - 580 - 585 - 590 - 595 - 600 - 605 - 610 - 615 - 620 - 625 - 630 - 635 - 640 - 645 - 650 - 655 - 660 - 665 - 670 - 675 - 680 - 685 - 690 - 695 - 700 - 705 - 710 - 715 - 720 - 725 - 730 - 735 - 740 - 745 - 750 - 755 - 760 - 765 - 770 - 775 - 780 - 785 - 790 - 795 - 800 - 805 - 810 - 815 - 820 - 825 - 830 - 835 - 840 - 845 - 850 - 855 - 860 - 865 - 870 - 875 - 880 - 885 - 890 - 895 - 900 - 905 - 910 - 915 - 920 - 925 - 930 - 935 - 940 - 945 - 950 - 955 - 960 - 965 - 970 - 975 - 980 - 985 - 990 - 995 - 1000 - 1005 - 1010 - 1015 - 1020 - 1025 - 1030 - 1035 - 1040 - 1045 - 1050 - 1055 - 1060 - 1065 - 1070 - 1075 - 1080 - 1085 - 1090 - 1095 - 1100 - 1105 - 1110 - 1115 - 1120 - 1125 - 1130 - 1135 - 1140 - 1145 - 1150 - 1155 - 1160 - 1165 - 1170 - 1175 - 1180 - 1185 - 1190 - 1195 - 1200 - 1205 - 1210 - 1215 - 1220 - 1225 - 1230 - 1235 - 1240 - 1245 - 1250 - 1255 - 1260 - 1265 - 1270 - 1275 - 1280 - 1285 - 1290 - 1295 - 1300 - 1305 - 1310 - 1315 - 1320 - 1325 - 1330 - 1335 - 1340 - 1345 - 1350 - 1355 - 1360 - 1365 - 1370 - 1375 - 1380 - 1385 - 1390 - 1395 - 1400 - 1405 - 1410 - 1415 - 1420 - 1425 - 1430 - 1435 - 1440 - 1445 - 1450 - 1455 - 1460 - 1465 - 1470 - 1475 - 1480 - 1485 - 1490 - 1495 - 1500 - 1505 - 1510 - 1515 - 1520 - 1525 - 1530 - 1535 - 1540 - 1545 - 1550 - 1555 - 1560 - 1565 - 1570 - 1575 - 1580 - 1585 - 1590 - 1595 - 1600 - 1605 - 1610 - 1615 - 1620 - 1625 - 1630 - 1635 - 1640 - 1645 - 1650 - 1655 - 1660 - 1665 - 1670 - 1675 - 1680 - 1685 - 1690 - 1695 - 1700 - 1705 - 1710 - 1715 - 1720 - 1725 - 1730 - 1735 - 1740 - 1745 - 1750 - 1755 - 1760 - 1765 - 1770 - 1775 - 1780 - 1785 - 1790 - 1795 - 1800 - 1805 - 1810 - 1815 - 1820 - 1825 - 1830 - 1835 - 1840 - 1845 - 1850 - 1855 - 1860 - 1865 - 1870 - 1875 - 1880 - 1885 - 1890 - 1895 - 1900 - 1905 - 1910 - 1915 - 1920 - 1925 - 1930 - 1935 - 1940 - 1945 - 1950 - 1955 - 1960 - 1965 - 1970 - 1975 - 1980 - 1985 - 1990 - 1995 - 2000 - 2005 - 2010 - 2015 - 2020 - 2025 - 2030 - 2035 - 2040 - 2045 - 2050 - 2055 - 2060 - 2065 - 2070 - 2075 - 2080 - 2085 - 2090 - 2095 - 2100 - 2105 - 2110 - 2115 - 2120 - 2125 - 2130 - 2135 - 2140 - 2145 - 2150 - 2155 - 2160 - 2165 - 2170 - 2175 - 2180 - 2185 - 2190 - 2195 - 2200 - 2205 - 2210 - 2215 - 2220 - 2225 - 2230 - 2235 - 2240 - 2245 - 2250 - 2255 - 2260 - 2265 - 2270 - 2275 - 2280 - 2285 - 2290 - 2295 - 2300 - 2305 - 2310 - 2315 - 2320 - 2325 - 2330 - 2335 - 2340 - 2345 - 2350 - 2355 - 2360 - 2365 - 2370 - 2375 - 2380 - 2385 - 2390 - 2395 - 2400 - 2405 - 2410 - 2415 - 2420 - 2425 - 2430 - 2435 - 2440 - 2445 - 2450 - 2455 - 2460 - 2465 - 2470 - 2475 - 2480 - 2485 - 2490 - 2495 - 2500 - 2505 - 2510 - 2515 - 2520 - 2525 - 2530 - 2535 - 2540 - 2545 - 2550 - 2555 - 2560 - 2565 - 2570 - 2575 - 2580 - 2585 - 2590 - 2595 - 2600 - 2605 - 2610 - 2615 - 2620 - 2625 - 2630 - 2635 - 2640 - 2645 - 2650 - 2655 - 2660 - 2665 - 2670 - 2675 - 2680 - 2685 - 2690 - 2695 - 2700 - 2705 - 2710 - 2715 - 2720 - 2725 - 2730 - 2735 - 2740 - 2745 - 2750 - 2755 - 2760 - 2765 - 2770 - 2775 - 2780 - 2785 - 2790 - 2795 - 2800 - 2805 - 2810 - 2815 - 2820 - 2825 - 2830 - 2835 - 2840 - 2845 - 2850 - 2855 - 2860 - 2865 - 2870 - 2875 - 2880 - 2885 - 2890 - 2895 - 2900 - 2905 - 2910 - 2915 - 2920 - 2925 - 2930 - 2935 - 2940 - 2945 - 2950 - 2955 - 2960 - 2965 - 2970 - 2975 - 2980 - 2985 - 2990 - 2995 - 3000 - 3005 - 3010 - 3015 - 3020 - 3025 - 3030 - 3035 - 3040 - 3045 - 3050 - 3055 - 3060 - 3065 - 3070 - 3075 - 3080 - 3085 - 3090 - 3095 - 3100 - 3105 - 3110 - 3115 - 3120 - 3125 - 3130 - 3135 - 3140 - 3145 - 3150 - 3155 - 3160 - 3165 - 3170 - 3175 - 3180 - 3185 - 3190 - 3195 - 3200 - 3205 - 3210 - 3215 - 3220 - 3225 - 3230 - 3235 - 3240 - 3245 - 3250 - 3255 - 3260 - 3265 - 3270 - 3275 - 3280 - 3285 - 3290 - 3295 - 3300 - 3305 - 3310 - 3315 - 3320 - 3325 - 3330 - 3335 - 3340 - 3345 - 3350 - 3355 - 3360 - 3365 - 3370 - 3375 - 3380 - 3385 - 3390 - 3395 - 3400 - 3405 - 3410 - 3415 - 3420 - 3425 - 3430 - 3435 - 3440 - 3445 - 3450 - 3455 - 3460 - 3465 - 3470 - 3475 - 3480 - 3485 - 3490 - 3495 - 3500 - 3505 - 3510 - 3515 - 3520 - 3525 - 3530 - 3535 - 3540 - 3545 - 3550 - 3555 - 3560 - 3565 - 3570 - 3575 - 3580 - 3585 - 3

(Enjoy 0 King: this unrivalled Kingdom in the company

of your kinsmen). Here the word 'K'ap'at'nan' gives the

sense of 'Nāyan' (kingdom) by dropping the syllable K,

3.  $n$  and  $n$  from 11 (7 + 2) + 11 + 11 are equal to

• (ms v. 1.38)

(9) Sense derived from the etymology of a word, e.g.,

1960-1961, 1962-1963, 1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 2144-2145, 2146-2147, 2148-2149, 2150-2151, 2152-2153, 2154-2155, 2156-2157, 2158-2159, 2160-2161, 2162-2163, 2164-2165, 2166-2167, 2168-2169, 2170-2171, 2172-2173, 2174-2175, 2176-2177, 2178-2179, 2180-2181, 2182-2183, 2184-2185, 2186-2187, 2188-2189, 2190-2191, 2192-2193, 2194-2195, 2196-2197, 2198-2199, 2200-2201, 2202-2203, 2204-2205, 2206-2207, 2208-2209, 2210-2211, 2212-2213, 2214-2215, 2216-2217, 2218-2219, 2220-2221, 2222-2223, 2224-2225, 2226-2227, 2228-2229, 2230-2231, 2232-2233, 2234-2235, 2236-2237, 2238-2239, 2240-2241, 2242-2243, 2244-2245, 2246-2247, 2248-2249, 2250-2251, 2252-2253, 2254-2255, 2256-2257, 2258-2259, 2260-2261, 2262-2263, 2264-2265, 2266-2267, 2268-2269, 2270-2271, 2272-2273, 2274-2275, 2276-2277, 2278-2279, 2280-2281, 2282-2283, 2284-2285, 2286-2287, 2288-2289, 2290-2291, 2292-2293, 2294-2295, 2296-2297, 2298-2299, 2300-2301, 2302-2303, 2304-2305, 2306-2307, 2308-2309, 2310-2311, 2312-2313, 2314-2315, 2316-2317, 2318-2319, 2320-2321, 2322-2323, 2324-2325, 2326-2327, 2328-2329, 2330-2331, 2332-2333, 2334-2335, 2336-2337, 2338-2339, 2340-2341, 2342-2343, 2344-2345, 2346-2347, 2348-2349, 2350-2351, 2352-2353, 2354-2355, 2356-2357, 2358-2359, 2360-2361, 2362-2363, 2364-2365, 2366-2367, 2368-2369, 2370-2371, 2372-2373, 2374-2375, 2376-2377, 2378-2379, 2380-2381, 2382-2383, 2384-2385, 2386-2387, 2388-2389, 2390-2391, 2392-2393, 2394-2395, 2396-2397, 2398-2399, 2400-2401, 2402-2403, 2404-2405, 2406-2407, 2408-2409, 2410-2411, 2412-2413, 2414-2415, 2416-2417, 2418-2419, 2420-2421, 2422-2423, 2424-2425, 2426-2427, 2428-2429, 2430-2431, 2432-2433, 2434-2435, 2436-2437, 2438-2439, 2440-2441, 2442-2443, 2444-2445, 2446-2447, 2448-2449, 2450-2451, 2452-2453, 2454-2455, 2456-2457, 2458-2459, 2460-2461, 2462-2463, 2464-2465, 2466-2467, 2468-2469, 2470-2471, 2472-2473, 2474-2475, 2476-2477, 2478-2479, 2480-2481, 2482-2483, 2484-2485, 2486-2487, 2488-2489, 2490-2491, 2492-2493, 2494-2495, 2496-2497, 2498-2499, 2500-2501, 2502-2503, 2504-2505, 2506-2507, 2508-2509, 2510-2511, 2512-2513, 2514-2515, 2516-2517, 2518-2519, 2520-2521, 2522-2523, 2524-2525, 2526-2527, 2528-2529, 2530-2531, 2532-2533, 2534-2535, 2536-2537, 2538-2539, 2540-2541, 2542-2543, 2544-2545, 2546-2547, 2548-2549, 2550-2551, 2552-2553, 2554-2555, 2556-2557, 2558-2559, 2560-2561, 2562-2563, 2564-2565, 2566-2567, 2568-2569, 2570-2571, 2572-2573, 2574-2575, 2576-2577, 2578-2579, 2580-2581, 2582-2583, 2584-2585, 2586-2587, 2588-2589, 2590-2591, 2592-2593, 2594-2595, 2596-2597, 2598-2599, 2600-2601, 2602-2603, 2604-2605, 2606-2607, 2608-2609, 2610-2611, 2612-2613, 2614-2615, 2616-2617, 2618-2619, 2620-2621, 2622-2623, 2624-2625, 2626-2627, 2628-2629, 2630-2631, 2632-2633, 2634-2635, 2636-2637, 2638-2639, 2640-2641, 2642-2643, 2644-2645, 2646-2647, 2648-2649, 2650-2651, 2652-2653, 2654-2655, 2656-2657, 2658-2659, 2660-2661, 2662-2663, 2664-2665, 2666-2667, 2668-2669, 2670-2671, 2672-2673, 2674-2675, 2676-2677, 2678-2679, 2680-2681, 2682-2683, 2684-2685, 2686-2687, 2688-2689, 2690-2691, 2692-2693, 2694-2695, 2696-2697, 2698-2699, 2700-2701, 2702-2703, 27

of the three words). Here the word 'Vāṇas' is in the

negative case and is taken in its etymological meaning of



The need of symbolism is, however, most acutely felt in the realm of spiritual and metaphysical expressions where it is directed at simplifying and charging with emotion highly subtle truths which would otherwise remain unintelligible to the commonality. This device is very commonly found in the Kūṭa Vāṇī of Kabir and other Santa poets. The following is an example quoted from Kabir:-

जल मैं कुंभ कुंभ मैं जल है, बाहर भीतर पानी ।

टूटा कुंभ जल जलहि समाना, यह तत् कथी गियानी ॥<sup>I.</sup>

(The water is in the pitcher and the pitcher is in the water. There is water inside and outside. When the pitcher is broken the water (inside the pitcher) is mixed with the water outside. Let the intelligent disclose this truth). It refers to the well known Vedantic notion of the oneness of the universe. The word 'jala' stands here for the Supreme spirit and 'Kumbha' for the universe.

(11) Use of figures of speech (Alaṅkāras):- Alaṅkāras are the attributes of word and sense that lend elegance to poetry.<sup>2</sup> In Kūṭa, however, they are used as a mechanical device in order to render the sense indistinct or confused. There are many Alaṅkāras mentioned by poeticsians but in Kūṭa the following are generally employed:- Anuprāsa (alliteration), Yamaka (Chime), Śleṣa (pun or paranomasia), Vakrokti (Equivocal), Virodha (contradiction), Samāsokti (Modal Metaphor), Paryāyokti (Pariphrasis), Apanhuti (concealment), Bhrāntimān (Illusion) and Rūpakātiśayokti (Metaphorical hyperbole). Illustrations showing the use of these figures in Kūṭa poems are given in the following chapters. Here it may be noted that some indistinctness of sense is observed in Dhvani (suggestive poetry) also where the inner hint is transcendent and excels the ordinary sense of words,<sup>3</sup> yet that cannot be taken as

1. Kabir.

2.

3.

काव्य शोभा करान् ध्वनि-लंकारान् प्रयुजते "का० द० ४० ४१

यत्रार्थः शब्दो वा तन्मर्थमुपसर्जनीति तस्यार्थः।

व्यक्तः काव्यविशेषः स ध्वनिरिति सुरिभिः कथितः ॥ ध्व० १. १३



The need of symbolism is, however, most acutely felt in the realm of spiritual and metaphysical expressions where it is directed at simplifying and charging with emotion highly subtle truths which would otherwise remain unintelligible to the commonality. This device is very commonly found in the Kūṭa Vāṇī of Kabir and other Sants poets. The following is an example quoted from Kabir:-

1. *Water is in the pitcher and the pitcher is in the water.*  
 There is water inside and outside. When the pitcher is broken the water (inside the pitcher) is mixed with the water outside. Let the intelligent disclose this truth. It refers to the well known Vedantic notion of the oneness of the universe. The word 'jala' stands here for the Supreme Spirit and 'Kumbha' for the universe.

(ii) Use of figures of speech (Alaṅkāras):- Alaṅkāras are the attributes of word and sense that lend elegance to poetry. In Kūṭa, however, they are used as a mechanical device in order to render the sense indistinct or confused. There are many Alaṅkāras mentioned by poets but in Kūṭa the following are generally employed:-

Anuprās (alliteration), Yamaka (rhyme), Śleṣa (pun or paranomasia), Vaktvakti (equivocal), Virodha (contradiction), Samāśvakti (Metaphor), Parivāyavakti (Paraphrase), Apanānti (concealment), Bhrāntimān (Illusion) and Rūpānti (Metaphorical hyperbole). Illustrations showing the use of these figures in Kūṭa poems are given in the following chapters. Here it may be noted that some indistinctness of sense is observed in Dhvānī (suggestive poetry) also where the inner hint is transcendent and excels the ordinary sense of words, yet that cannot be taken as

1. Kabir.



Kūṭa Kāvya because the suggested sense therein does not necessarily require wordplay, (Śabda citratā) or the use of Alaṅkāra and other similar devices. Besides, the disguised sense in a Kūṭa poem is not the suggested sense rather it is expressed from the words in an indirect way. Likewise the use of homonymous words or figures of speech is found in several varieties of 'citrakāvya' (fanciful poetry) also, but all these, too, cannot be called Kūṭa for the sense expressed in them is not always terse or disguised. Thus a Kūṭa poem is invariably marked by these two properties of Gūḍhārthatā and Ukti-vaicitrya or 'Śabda Citratā'.

#### Classification of Kūṭa

Following the characteristics of Kūṭa, it may be classified into two main divisions:- (1) Svataḥ Siddha (Spontaneous) and (2) Kalātmaka (artistic). Though the use of some device to hide the sense is necessary in every Kūṭa expression, sometimes the device is not employed with any specific effort on the part of the writer but it comes by itself as necessary for the expression of certain ideas which cannot be otherwise expressed. Such poems may be called Svataḥ Siddha (Spontaneous) or Ayatnaja (involving no effort) or Prākṛta (natural). All mystic and metaphysical expressions which necessitate the use of symbols and metaphors belong to this category. Some of the oblique expressions known as Viparyaya or Ulatavānsī (reversed statements) also fall in this class. Kalātmaka or artistic Kūṭas are those poems in which terseness of the sense is created with a deliberate effort, i.e., where a device is used consciously to hide the sense. It may also be called Yatnaja (born of conscious effort). This class comprises all those forms of Kūṭa expression which are not covered by the former category. It consists of some varieties of Prahelikā, Antrālāpa, Bahirālāpa, Prasnotara and a few varieties of Citrakāvya.



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also, such as 'Kriyā Guptā', 'Kartṛ Guptā', 'Mātrā-cyutaka', 'Akṣara-cyutaka,' etc. The type of the figure of speech called Slesha Vakrokti which is based on a pun may also be regarded as an aspect of Kūṭa.

Comparative Importance of Rasa and Alaṅkāra in Kūṭa Kāvya

It is to be observed that in Indian poetics poetry is said to be of three kinds:- (1) Dhvani or suggestive, in which the suggested meaning dominates the expressed, (2) Guṇībhūta Vyaṅgya or the poetry of subordinate suggestion in which the suggested meaning is not dominant, as stated above, and (3) Avyaṅgya or non-suggestive, which consists of fanciful words and meanings. Of these the first is considered as the best, the second that of middle excellence and the third of inferior kind by some critics.<sup>1</sup> Thus Kūṭa, which has Sabda-Citratā or fanciful words as one of its chief characteristics, may be said to belong to the third (i.e., the inferior) type of poetry. But there are some critics who consider Ukti-Vaicitrya or charm of expression as the chief characteristic of poetry. There have long been in Sanskrit Poetics two different schools of thought--(1) RasaVādin and (2) Alaṅkāra-Vādin, holding two opposite views about the real essence of poetry. One lays more stress on the emotional element (Bhāvapakṣa) and the other on the technical element (Kālāpakṣa). Of the five vital properties of poetry discovered by Indian poetics, Alaṅkāra, Rīti and Vakrokti fall under the category of Alaṅkāra, whereas Rasa and Dhvani belong to the former class, Rasa. Thus Alaṅkāra and Rasa are the two main divisions representing respectively the corpus and the animus of poetry. According to the Alaṅkāravādins poetic embellishments form the distinctive features of poetic language and are the chief source of aesthetic pleasure.<sup>2</sup> It is these devices which

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1. K.P. pp. 19-22.

2. A. 'काव्यं ग्राह्यमलंकारात्' का० लं० सू० १, १, २

B. 'काव्यशोभाकरान् धर्मीयलंकारान् प्रवक्षते।' का० द० २-१.







make the expression beautiful and effective, and so they are said to be the essential and inseparable attributes of poetry. Rasa is not an independent attribute. The charm lies in the artifice and craft of words and style. Bhāmaha says, 'Not a single word should be spoken if it is devoid of beauty. The face of a woman, though graceful by nature, does not shine without an ornament.'<sup>1</sup> Dandin, Udbhata, Rudrata, Ruyyaka, Vāmana, Pratihārendurāja, Bhoja, Jayadeva, and Appayadīkṣita and a host of other critics, all maintain the same view and lay stress on the Alaṅkāras as the most essential characteristic of poetry. It is not that these critics were not aware of Rasa<sup>2</sup> but they did not apply it to Kāvya in general. To them Alaṅkāra seemed to be the most important part. Thus it is the technical element (Kalāpakṣa) which is emphasised most by this school. However rich may be the material yielded by experience, however fresh and strong may be the writers' thought, feeling and imagination in dealing with them, the work cannot be completed without an appropriate expression. The given material has to be moulded or fashioned in accordance with the principles, order, symmetry, beauty and effectiveness. 'Style is the dress of thought.'<sup>3</sup> The choice of words, the twist of phrases, the structure of the sentences, their particular rhythm and cadence, these are curiously interlinked with the individuality of the writer. Above the intellectual and emotional context, and above the fundamental element of life in a poem, it appeals to us by reason of its form. The precision which arises from the right use of the right words, the propriety of harmony which should exist between the thing and the phrasing of it evinces the skill of the poet.

१. 'सर्वथा पदमप्येकं न निगाधमवधत् । न कान्तमपि निर्वृष्टं विभाति वनिताननम् । का० लं १४३.
२. i भामह.. स्वादु काव्यरसोन्मित्रं शास्त्रमप्युपयुजते । का० लं ५-३.  
 ii दंडि.. कामं सर्वं प्रत्येकारो रसमपि निर्विधत् । का० द. १-६२  
 iii वामन... दीप्तरसत्वं कान्तिः । का० लं ३, ५-१४.  
 iv रुद्रट... रसैरसा रसवतो रसयन्ति ध्रुवः । का० लं ५.  
 v रुद्रमह... सखीरिव हते त्यागान्नो वासी याति नीरसा । ध्रु० ति० ४४-२

3. Pope



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“यस्तु प्रयुक्ते कुशलो विशेवे शब्दान् यथावत् व्यवहारकाले ।  
सोऽन्तमाप्नोति जयं परत्र वाग्योगविदुष्यति चापशब्दे : ॥” I.

(Poetry is the medium which testifies to the paramount desire of man to blend expression with artistic creation!). Where the aesthetic sense is present at all, we take a special satisfaction in merely shaping expression into the form of poetry. Thus according to the Alaṅkāra-Vādins every charm of expression (Ukti-Vaicitya) is a source of uncommon delight and, therefore, deserves to be called poetry.

The Rasa-Vādins, on the other hand, hold that the real charm of poetry lies in the beauty of feelings and emotions. It does not appeal to our reason or imagination. 'Rasa' or Aesthetic pleasure is the soul of poetry.<sup>2</sup> Thus in their opinion every Ukti-Vaicitya is not a source of delight but only that which awakens the moods that lie dormant in our heart. It is said by some writers that curiosity (Kutūhala) is the fundamental instinct which gives rise to charm. When we see an uncommon object or hear something strange or extraordinary our sense of curiosity is awakened and satisfied. There is something extraordinary in poetry which causes Kutūhala in the mind of the reader. But according to the Rasavādins Kutūhala is not the fundamental instinct for the creation of charm in poetry. To them poetic pleasure lies in the excitement of our feelings and

1 M. Bhāṣya p/10.

2. वाक्यं रसात्मकं काव्यम् । सांख्य १२७.

ii चेतनारस्तु शोभायै रसः कात्मा परमनः । अ० शै० १.६.

iii वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र कारणम् । अ० पु० ३३६-३३.

iv एवं पञ्चात्मके ध्वनी परमरमणीयतया रसध्वनिस्तदात्मा । र० अ० १२१.

v तेन रस एव वस्तुतः कात्मा । वस्तुतः चेतनारध्वनी • तु रसं प्रति पर्यवस्येति । लोचन १२७.

vi रम्यं जुगुप्सितमुदारमथापि नीचमुग्रं प्रसादिगहनं विकृतं चैवस्तु ।

यद्वाप्यवस्तु कविभावकभाव्यमानं तन्नास्ति यन्न रसभावमुपैति लोके । दृ० २०४.



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I. M. Bhasya p. 10.  
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emotions. No doubt that there is some sort of wonder or curiosity for the extraordinary skill of the poet mixed with the real aesthetic sense in poetry, but that is of little importance and does not exist at the time of the experience of Rasa. The charm which does not excite feelings and emotions may cause wonder and curiosity for the intelligence and flight of imagination of the writer, and one may get some intellectual delight after he is able to solve a difficult problem or undo an intellectual knot, but it cannot yield real poetic pleasure. Therefore, the charm in poetry which simply engenders the sense of curiosity is not considered essential for poetry. It is for this reason that Kūṭa poems which mainly aim at the creation of wonder and curiosity through the charm of fanciful words and expression are not considered by these critics as good poetry. It, however, does not mean that Kūṭa poems are devoid of Rasa and Dhvani altogether. In some of the Kūṭa poems of Sūradāsa oblique expression is resorted to, as will be shown later, for displaying the climax of emotion especially the emotion of love in separation; and these poems, therefore, may be regarded as illustrations of quite good poetry. Besides, Kūṭa poems serve some definite purpose as we shall presently see.

#### Functions and Purpose of Kūṭa Kāvya.

The causes which induce poets to resort to terse and enigmatic expressions like the Kūṭa may be enumerated, in brief, as follows:-

1. Creation of wonder and curiosity.
2. Display of erudition and skill in poetic art.
3. Expression of mystic and metaphysical experience.
4. Desire to conceal something from others.
5. Preservation of the secrecy of religious ideas and practices.



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### I. Creation of wonder and Curiosity.

The fact that poetry creates wonder is accepted generally. Wonder consists in bringing forth a beautiful sense through charming words, and its presentation is a source of uncommon delight. It is for this reason that there is a general tendency among the poets to blend expression with artistic creation. This tendency leads more often to the adoption of the mode of concealment as an artifice for the creation of wonder. From the point of view of the writer, this creation of wonder is again intended for (1) engendering curiosity in the reader's mind or (2) displaying erudition and dexterity of speech and poetic art; while from the reader's point of view it is meant merely for diversion and recreation. In Kūṭa poetry charm depends chiefly on verbal jugglery and is an off-spring of intellectual exercise. It also helps in awakening curiosity in the mind of the reader. Even great poets considered Kūṭa as a feat of intellectual exercise and indulged in it for the same reason. In fact, they began to look upon it as one of the purposes of poetic composition as is evident from the assertion of Vedavyasa himself:-

ग्रन्थानि तदा के मुनिर्गुह्यं कुरुक्षेत्रे ।

1

(The sage composed some knotty expressions in the poem for the sake of curiosity). The expression Kutūhalādhyaī in the Agnipurāṇa also indicates that the muse of poets sported in indirect expressions intended for engendering curiosity. In folk songs the types of compositions known as 'Pahelī' or 'mukarī' were used to create charm and wonder, and this probably gave rise to the tendency of Kūṭa expressions in long poems as well. In fact whether it be a drama or an audible poem it cannot generally delight a responsive mind unless it possesses some charm of wit and artistic speech. Many of the Kūṭa songs of Vidyāpati and Sūradāsa were composed only with this object.

1. M.bh. 171-80.



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Display of erudition and skill in poetic art.

The desire to display erudition and dexterity of speech or skill in poetic art is another motive which inspires poets to resort to terse style. There was an age when poetry was taken as an art which brought both wealth and reputation for the poet. During that age riddles and conundrums became a fashion and it was not out of form and literary dignity of a poet to indulge in them. On the other hand, it was regarded as an evidence of mastery over verbal expression and as a specimen of scholarship. Those were the days when abundance of figurative expression and play on words were recognised as a merit. Rājasekhara says:-

उत्तिविशैसी कव्यं भासा जा होउ सा होउ ।<sup>1</sup>  
(Peculiarity of expression is an essential element of poetry irrespective of language or the emotion manifested therein).  
A similar expression is found in Bhāmaha which has been referred to earlier.<sup>2</sup>

According to Vāmana, poetic excellence lay in a faultless arrangement of words which are in harmony with the sense so much so that a small change even in a syllable would disturb the beauty of the form.<sup>3</sup> The same view is held by Rājasekhara and Avantīsundarī also. 'Indeed the beauty of a poem depends on the selection of charming words, their harmonised set up and the manifestation of emotion.'<sup>4</sup> Poetic craft was thus deemed to be the supreme skill by the Alāṅkāra school of Indian poetics. It had become a public fashion to organise literary combats, poetic disquisitions

1. Karpūr. Act I.

2. See Page 25.

3. K.M.P. 20 - ' पदानां परिवृत्तिर्युक्तं पाकः । इति वापनीयाः ।

तदाहुः- यत्पदानि त्यजन्त्येव परिवृत्तिरुच्यते ।

तं शब्दन्याय निष्ठाताः शब्दपाकं प्रवृत्ते । "

4 ' रसोक्ति शब्दार्थशक्ति निबन्धनः पाकः । ' यदाह प्रवृत्तिरुच्यते ।

' गुणात्काररित्यर्थ-शब्दार्थ-ग्रन्थप्रत्ययः ।

स्वदत्ते सुधियां येन वाक्यपाकः स मां प्रति ॥

सति वक्तारि सत्यं सति शब्दे रसे सति ।

अस्ति तन्म विना येन परि प्रवृत्तिरुच्यते ॥ K. M. P. 20.



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1. Karpur, Act I.

2. See Page 25.

3. K. N. S. 20 -



popularly known as Sarasvatī Bhavan, Kāvya-devāyatana and 'Vidyā-gos̥thī' to honour poets and literary giants noted for their technical feats such as 'Aksara-eyutaka', Bindumatī, 'Samasyāpūrti' etc., They were honoured not only by the gift of high positions but often their chariots were drawn by the kings and nobles, and they were profusely rewarded.<sup>1</sup>

There is evidence to show that in the courts of the kings attempts were made to defeat the rival by a display of mastery over language and extempore compositions (Āśu kavītvā). Poets skilled in this art amazed the courts and attained glory. According to Rudraṭa 'Mātracyutaka' and 'Bindumatī' etc. are useful for purposes of amusement.<sup>2</sup>

Dandin also recognises Prahelikās as useful for amusement in Gos̥thīs.<sup>3</sup> He observes that without genius and practice no one can attain proficiency in poetry. A person desirous of gaining fame must learn the science of poetry and practise it as an art with great diligence. If one is diligent he can compensate for the want of genius and win laurels in the assembly of the learned.<sup>4</sup> A poet had to take part in literary tournaments and stand to the acid test of the great critics of the art. This is the reason why in older works on poetics so much emphasis was laid on the charm of expression.

1. K.M.pp. 54-55. Rājasekhara gives an account of how a king should hold assemblies for the test and honour of poets.

राजा कविः कविसमाजं विदधीत । स काव्यपरीक्षाये सर्वां कारयेत् । —  
तत्र यथाशुखमासीनः काव्यगोष्ठीं प्रवर्तयेत् भावयेत् परीक्षेत च ।  
तत्र परीक्षोत्तीर्णानां ब्रह्मयानं पदवन्धश्च ।

2. मात्राविन्दुच्युतौ प्रहेलिका कारक क्रियामूढे ।  
प्रश्नोत्तराणि वाच्यत्वं श्लोकाभावाप्योगमिदम् । का० सं० 5-29.

3. श्लोका गोष्ठी-विमोक्षेषु तज्ज्ञैराकार्ष्णवरी ।  
पर कामोक्षे चापि सोपयोगाः प्रहेलिकाः । का० द० 3-97.

4. न विद्यते यद्यपि पूर्वं वाचना गुणानुबन्धि प्रतिमानमदभुतम् ।  
कृतेन यत्नेन च वागुपासिता धूर्वं करोत्येव कमप्यनुग्रहम् ॥

तदस्तत्तन्निर्दिष्टं सरस्वती ब्रमाहुपास्या स्तु कीर्तिमिच्छुभिः ।

कृते कवित्वेऽपि ज्ञाः कृतमापिदम्गोष्ठीषु विस्तृतीकृते ॥ " का० द० I, 104-5.



popularly known as Sarasvatī Bhavan, Kāvya-devāstana and  
Vidyā-gosthī to honour poets and literary talents noted  
their technical tests such as 'Akṣara-vyutkṛta', 'Bhūmatī'  
'Samarasvartī' etc. They were honoured not only by the  
gift of high positions but often their chariots were drawn  
by the kings and nobles, and they were profusely rewarded.  
There is evidence to show that in the courts of  
Kings attempts were made to defeat the rival by a display  
of mastery over language and extempore compositions (Ān  
Kāvīya). Poets skilled in this art amazed the courts and  
attained glory. According to Nāṭya 'Māṭṛya' and  
'Bhūmatī' etc. are useful for purpose of amusement.  
Dandin also recognises 'Prabandha' as useful for amusement.  
Gosthī. He observes that without genius and practice  
one can attain proficiency in poetry. A person desirous of  
gaining fame must learn the science of poetry and practice  
as an art with great diligence. If one is diligent he can  
compensate for the want of genius and win laurels in the  
assembly of the learned. A poet had to take part in  
literary tournaments and stand to the acid test of the  
great critics of the art. This is the reason why in older  
works on poetics so much emphasis was laid on the charm of  
expression.

1. K. S. pp. 54-55. Rājasekhara gives an account of how a king  
should hold assemblies for the test and honour of poets.  
2. 'Prabandha' is a collection of poems.  
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9. 'Prabandha' is a collection of poems.  
10. 'Prabandha' is a collection of poems.



The citizens also used to take delight in such forms of poetic composition. Bāṇa has given, in his Kādambarī, a description of a royal court wherein the courtiers used to amuse themselves in diverse ways which included among others some technical feats of poetic art also as the 'Aksara-cyutaka', 'Bindumati', 'Mātrā-cyutaka' 'Gūḍha-caturthapāda' and 'Prahelikā'.<sup>1</sup> It shows that people were fond of poetic art. Such social conditions and high standards of poetic sensibility among the classes became largely responsible for the production of numerous poems of the type of Kūṭa, citra and prahelikā, during the mediaeval ages. In almost all the anthologies they find a place and even the sayings of some master minds like Māgha, Bhāravi and Śrīharsa are not free from such obliquity. During the moments of inspiration and ecstasy the speech of the poet is excited by itself. No effort is needed for adorning it with figures of speech. It is invariably spontaneous (Ayatnaja). It is in fact want of emotion, that makes it resort to outward beauty, to seek shelter with riddles, conundrums and figures of speech. Among the sixty four arts mentioned by Vātsyāyana in his Kāmasūtra, there are some which refer to poetic compositions, e.g., -- Prahelikā, Pratimālā, Durvaçaka Yoga, Kāvya Samasyā-pūṛaṇa, Aksara-muṣṭikā Kathana, Mlecchita-Vikalpa, Sampāṭhya, Mānaṣī, 'Kāvya-kriyā' and 'Kriyā-Vikalpa'. All these arts were treated as sources of amusement along with the other means like 'Madyapāna' (drinking), Udyān<sup>2</sup>krīda' (play in the garden) etc. Thus it is clear that to the Indians the ultimate end of poetry is not merely imitation of life but amusement and delight also. For this reason they endeavour, to express themselves in an effective and artistic manner and sometimes resort even to difficult and crooked expressions like the Kūṭa.

1. कादं P. 151. कदाचिदावहविदग्धमंस्तः काव्यप्रवन्ध रचनेन कदाचिच्छास्त्रालापेन कदाचिदास्यानकास्यायिकैतिहासपुराणकथनेन कदाचिदास्त्वक्निवेदन, कदाचिद्वारच्युतकविन्दुमती गूढचतुर्थपाद प्रहेलिका प्रदानादिभिर्विनितासंयोग पराद्भुतः ।







Kūṭakāvya was treated as an art which was inspired by a desire for the creation of wonder, engendering curiosity and self expression.

Expression of mystic and spiritual experience.

The mode of speech like Kuta is often employed for the expression of mystic and spiritual experience. Mysticism is a phase of thought or rather of feeling which from its very nature is hardly capable of exact definition. It is in the nature of human mind to grasp the divine essence or the ultimate reality of things and to enjoy bliss of actual communion with the perfect. It has two sides (1) religious and (2) philosophical. The former is practical and the other is theoretical and speculative. In the speculative mysticism the thought that is uppermost in the mind of the mystic is that of a supreme, all pervading and indwelling power within whom all things are integrated. Hence the speculative utterances of mystics are always more or less pantheistic in character. On the practical side mysticism maintains the possibility of direct intercourse with the Supreme Being -- intercourse not through any external medium such as historical revelation, oracles, response to praise and the like but by a species of transfusion or identification in which the individual becomes in unison with the divine element. God ceases to be an object to him but becomes an experience. Individual-istic in character it is the outcome of a longing for intimate communion with the divine. The divine power being invisible cannot be observed or realised in the ordinary way in which other visible objects of the world are known. So whenever the mystic saints have endeavoured to express their experience in distinct language they have failed. Saints and poets have, therefore, characterised mystic experience as an object of mute relish. Kabir says:-

ब्रह्म कहानी प्रेम की कहु कही न जाय ।

पूने केरी सरकरा बैठा सुखाय ॥

1

L. K.G.



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L. K. G.



The story of love with God cannot be described. It is so because language is a very inadequate instrument to give expression to the experience of a mystic seer, and it is difficult for others to grasp the full significance expressed therein. But being unable to contain the joy of it within himself the seer unwillingly gives vent to that only truth that is his own experience, and in that attempt he bursts out into songs in which emotive urge exhausts itself in the invention of phrases for expressing the closeness of his union with the ultimate reality. The inexpressibility of the mystic experience, thus, often leads to a method of description in symbols and metaphors. Just as the dumb man can only make signs so the mystic, too, enjoys himself and makes signs alone. It is this language of signs that the Saint poets of the Vedic hymns and the Upaniṣads, the Siddhas, the Nāthas and the Santa poets like Kabir and Dādū speak in. Any poet who tries to tread in the spiritual realm has to take recourse to this language of signs and metaphors. The spiritual poets of our times Tagore and Yeats, too, have spoken in this language.

Symbolism is a necessity of human experience. The whole machinery of human life depends on symbols for smooth running. Ritualism in religion is symbolism pure and simple. Language itself is a symbolic device. In the words of Mr. Whitehead, "The function of the symbolic element in life is to be definite, manageable, reproducible and also to be charged with their own emotional efficiency."<sup>1</sup>

The need of symbolism, however, is felt most acutely in the realm of metaphysical and spiritual expression where it aims at simplifying and charging with emotion highly subtle truths which would otherwise remain unintelligible to the commonality. As observed by Dr. P.D. Berthwal, 'Truths intuitively realised by seers of prophetic vision who have plunged

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1. Symbolism, its meaning and effect.



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deep into the very sources of life are redeemed to humanity when symbolised by deeply coloured images displaying affluent beauty. But it requires at least some previous training to understand this language of signs. Lack of this training is apt to result in misunderstanding the real significance of symbolism, which accounts for the doctrine of symbolism into realism, which latter fact in its turn is at the root of many evils prevalent among some of the best intentioned Vaisnava sects.<sup>1</sup> Kabir has, therefore, advised not to speak to one who does not understand this speech of signs. Even ordinary poetry requires this training. Here is quoted an example of a symbolic image which though common-place does yet convey a high truth:-

चूँटी चावल लेवली बिच में मिलगई दाल ।

कह कबीर दोउ ना मिलै एक ले दूजी डार ॥<sup>2</sup>

(The ant is taking away a grain of rice while on the way it gets pulse. Kabir says that it cannot take both things together. One has to be dropped if the other is to be taken).

It is no doubt an attractively simple way of pressing home a great truth that the self of matter and the self of spirit can never meet. One of the twain must disappear, there is no place for both.

Mystic and metaphysical experience is also expressed in another mode of description called paradox (contradictory phrases) as 'moonlight without the moon and sun-shine without the sun'. This method is known as Viparyaya or Ulatavāmsī (in Hindi) and is found more frequently used in the poetic expressions of the Siddhas, the Nāthas and the Santa poets of the Nirguṇa school of Hindi poetry. These paradoxes are of two types (1) necessary when the idea cannot be expressed except through this form and (2) secretive which is used to consciously hide the meaning so that the secrets of spiritual path may be

1. N.S.H.P. p. 220-21.

2. K.G.



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एक दाना चूँक करी तब तक न चूँक  
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J. N. S. R. P. P. 230-21.  
E. K. G.



prevented from falling into unworthy hands, or to use the Biblical phrase, so that 'the pearls may not be scattered before the swine.' The necessary paradoxes are suggestive and make undoubtedly high poetry, but the secretive paradoxes are intentional and as such cannot by their very nature be conducive to the production of good poetry. 'Poetry consists in the unfoldment of the innermost secrets of life and not in the concealment thereof. But even such a device, when sparingly taken recourse to, evokes a strong curiosity for the meaning in the hearer and gives a pleasant shock of amazement when the meaning is unearthed, which renders him comparatively more receptive than he would have otherwise been.<sup>1</sup> In Kabir's songs the paradox of both the types is available.

4. Desire to conceal knowledge from others.

Sometimes it so happens that a person wants to pass on something secretly to another person in order to serve a special purpose; he, then, adopts a mode of expression which may be understood only by the person spoken to and not by others. For example, in the Ādiparva of the Mahābhārata when Vidura informs Yudhiṣṭhira of the mischievous plan of Duryodhana to burn the Pāṇḍavas alive in the lac-house that was built for the purpose in Vārṇāvata, he uses Kūṭa style so that the secret would not be divulged to any other man, e.g., Vidura says:-

अलोहं निशितं शस्त्रं शरीरपरिकल्पितम् ।

यो वेत्ति न तु तं घ्नन्ति प्रतिघातविदं दिवसः ॥

2

(That palace is made of inflammable substance which is outwardly not visible. Therefore, you must leave it at night. Verily enemies cannot destroy a person who knows the remedy well in hand). Here the words 'Aloham', Niśitam', 'Śarīram' etc. do not convey their expressed meaning but an indirect

1. N.S. H.P. p. 228.

2. Mbh. 1, 145-22.



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अथ किं वदामि ते ?

2

अथ किं वदामि ते ?

(That palace is made of inflammable substance which is outwardly not visible. Therefore, you must leave it at night. Verily enemies cannot destroy a person who knows the remedy well in hand). Here the words 'Alohan', 'Kishan', 'dahan', etc. do not convey their expressed meaning but an indirect

1. B. S. P. 228.  
2. B. S. P. 128-29.



and hidden sense. Aloham means 'that which is full of inflammable objects', 'Nisi and Tam' are to be taken as two separate words and not one word. 'Nisi' means at night and Tam refers to the palace. The word Śastraṃ means 'a palace' here 'derived from the root 'Sas' (meaning to stay or reside). 'Śarīra-parikartanam' means 'that which conceals all signs of doing harm outwardly.'

Such a mode of circuitous speech is often used by persons of a particular business community which has a special code of words or symbols exclusively understood by them.

##### 5. Preservation of the Secrecy of Religious ideas and practices

Recourse to symbolical and oblique expressions, like the Kūṭa, has, however, been taken to very frequently by writers of religious poetry in order to preserve the secrecy of the doctrines and practices of their religion. It has been a general tendency in India to hide such knowledge from the common man, and impart the teaching of religion only to those who were thought fit.<sup>1</sup> The tendency of exclusive knowledge has been the chief characteristic of the religious schools based on Tantric mode of worship, such as Śaiva and Śākta cults of Hinduism and the Vajrayāna and Sahajayāna schools of Buddhism. Some sects of the Vaiṣṇava Bhakti school also, as the Pāñcarātra,<sup>2</sup> Caitanya and the Sahajīā Sampradāya of Bengal, have this tendency of concealing the tenets and practices of their faith.

The followers of the Sahajīyā cult enjoin the strictest secrecy about their 'holy books.' They are mainly preserved in manuscripts and are inaccessible to those who are outside their fold. It is said in one of the books that no effort should be spared to preserve the secrecy of this Tantra as it

१. देयं शिष्याय शान्ताय विष्णुभक्तिरताय च । सन्मोहनतंत्रे १९.

२. गोपनीयं गोपनीयं गोपनीयं प्रयत्नतः । पाञ्चरात्रे ४, ७-८.



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5. Preservation of the Secrecy of Heliconic Ideas and Practices

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is so enjoined by the Tantra itself.<sup>1</sup> In another text it is said that this knowledge should not be disclosed to one who has no desire to hear it, who is not a disciple, who is a hypocrite and who is not devoted to the cult.<sup>2</sup>

The reason for this tendency may be sought in their habitual practices which were peculiar to themselves and were hardly capable of receiving public approbation, e.g., the Śākta Tāntricians have prescribed the use of wine, women, fish and meat as a means to the highest realisation. They advocate female companionship for mystic practices and differ widely from other schools which lay stress on continence and practices of restraint. In Rāja Śekhara's Karpūramañjarī the well known Tāntrika Bhairavānanda states-- 'As for spells and incantations, they may go to hell. I know nothing of them. My teachers excused me even from the practice for trance'.<sup>3</sup> In dealing with higher aspect of the doctrine the Tantras say that union with women need not be of a physical character but one may as well adopt the principle and apply it for mental culture.

The ideal of Mate's love is ingrained in the doctrine of several devotional schools<sup>4</sup>. In Vaiṣṇavism it has an important place. It crept into Vaiṣṇava theology from the anecdotes of the amours of Rādhā and Kṛṣṇa. The popular belief is that Rādhā was the wife of Ayana (Aihana or Abhimanya) who was a rich herdsman of Braja and she fell in love with Kṛṣṇa who is regarded as an incarnation of Viṣṇu. Hence the Vaiṣṇavas who are the worshippers of Rādhā

1. शृंगुतादिमत्तं तत्रैव भुङ्क्ष्विति न पेक्षया। गोप्यं सर्वं प्रयत्नेन गोपयन् तत्र चोदितम् । जनार्जरी फलम् ।  
2. न च शृंगुतादिमत्तं तत्रैव नागो व्यामृतं दक्षिणे । नागस्य यद्वदं यत् ।  
3. गोप्यं कृपयापि दास्यिष्येति सुरेन्द्र । उल्लसन्त्यो मवाप्नोति तस्माद्यत्नेन गोपयेत् ॥ पां.श. ५, १-२३.

3. मन्तं न तन्तं न किमपि जाने । मानं च नो किमपि गुप्पसात्रा ।

मज्जं पिबामो महिलं रमामो मोक्षं च जामो कुलमगलगा ॥ "करी. १-१.

4. E.g., Pañcarātra, Caitanya, Sahajīā, Vallabha, and Rādhā Vallabha cults.



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The reason for this tendency may be sought in their habitual practices which were peculiar to themselves and were hardly capable of receiving public approbation, e.g., the Śakta Tantrists have prescribed the use of wine, women, fish and meat as a means to the highest realization. They advocate female companionship for mystic practices and differ widely from other schools which lay stress on continence and practices of restraint. In Rāja Śekhara's Karpūramāñjarī the well known Tāntrika Bhairavānanda states-- 'As for spells and incantations, they may go to hell. I know nothing of them. My teachers excused me even from the practice for trance'.<sup>3</sup> In dealing with higher aspect of the doctrine the Tantras say that union with women need not be of a physical character but one may as well adopt the principle and apply it for mental culture.

The ideal of Mahe's love is instilled in the doctrine of several devotional schools. In Vaiṣṇavism it has an important place. It crept into Vaiṣṇava theology from the anecdotes of the amours of Rādhā and Kṛṣṇa. The popular belief is that Rādhā was the wife of Ayaṇa (Ahaṇa or Abhimanyu) who was a rich herdsman of Brājā and she fell in love with Kṛṣṇa who is regarded as an incarnation of Viṣṇu. Hence the Vaiṣṇavas who are the worshippers of Rādhā

E.g., Pañcarātra, Caitanya, Gaudīya, Vallabha, and Rādhā Vallabha cult.



and Kṛṣṇa can hardly dispense with the ideal of companionship manifested in the love of these two lovers who were their ideals. But they generally take it in this sense that God is to be loved with as much intensity and fervour as Rādhā a married woman loved Kṛṣṇa and sacrificed everything else for the object of her lover. Thus the episode teaches the Vaiṣṇavas a spirit of complete self-surrender (Prapatti) in divine love, and that is the true spirit in which the Vaiṣṇava writers interpret the significance of the love of Rādhā and Kṛṣṇa. The Parakiya love of Rādhā has been utilised to set forth before a devotee a noble ideal of divine love for Kṛṣṇa, and thus Rati arises in his mind which, when concentrated, assumes the form of deep love and yields perpetual bliss.

In order to countenance the popular notions against such companionship and to allay the fears of possible degeneration due to an abuse of sacred practices, the Vaiṣṇavas put forth various philosophical and other arguments in justification for the innate purity of their faith, in spite of its apparent illicit complexion. The most important argument so advanced is that it sublimates the libido of the common man to the highest notions of sacred devotion. Nevertheless, this ideal in its rude form was very likely to prompt the susceptibilities of an average man and so the preceptors took eminent care to place the essence of their noble traits before the deserving persons only. It is for this reason that the treasure preserved in the religious experience of these numerous cults is often found in mystic and enigmatic speech.

In view of the purposes served by Kūṭa compositions there are observed in Hindi literature two main traditions of Kūṭa poetry, (1) Ulatavāṁśis and (2) Dr̥ṣṭakūṭa. The



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In order to counterbalance the popular notions against such companionship and to allay the fears of possible degeneration due to an abuse of sacred practices, the Vaiṣṇavas put forth various philosophical and other arguments in justification for the innate purity of their faith, in spite of its apparent illicit complexion. The most important argument so advanced is that it sublimates the libido of the common man to the highest notions of sacred devotion. Nevertheless, this ideal in its rude form was very likely to prompt the susceptibilities of an average man and so the preceptors took eminent care to place the essence of their noble traits before the deserving persons only. It is for this reason that the treasure preserved in the religious experience of these gurus who is often found in mystic and enigmatic speech.

In view of the purposes served by Kṛṣṇa compositions there are observed in Hindi literature two main traditions of Kṛṣṇa poetry, (1) Bhakti and (2) Prapatti. The



former was adopted for the expression of mystic and metaphysical experience, while the latter was used chiefly for literary attainments. Though the mystic and metaphysical expressions are found in old Sanskrit literature also, the form of Ulatavāmsī was, in fact, an innovation of the Siddhas and the Nātha Panthi Yogins. Kabir and other Santa poets wrote under the influence of this tradition. Canda, Vidyapati and Sūradāsa followed the old tradition of Sanskrit poetry and their abstruse lyrics are known as Dṛṣṭakūṭa. As a writer of Kūṭa, Sūradāsa occupies the foremost place as he wrote perhaps the largest number of Kūṭa poems and exhibited his skill in almost all its varieties. Besides, the tradition of Kūṭa came practically to an end with him, as it is found rarely to have been attempted by later writers. The Kūṭa poems of Sūradāsa, therefore, deserve a special study. But before a detailed account of Sūradāsa's Kūṭas is taken up, it will not be a digression to make a succinct survey of Kūṭa poetry both in Sanskrit and Hindi, written by poets anterior to him, as it might have probably influenced and inspired him to give vent to his muse through the traditional course of terse but poignant expression of the type of Kūṭa.



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### Chapter III.

#### Tradition of Kūṭa Kāvya before Sūradāsa.

##### Kūṭa Kāvya in Sanskrit.

Poetry of the type of Kūṭa has been very popular with the Indians from very ancient times. A great deal of such poetry is found both in the Vedic and the classical Sanskrit literature. The oldest literary monument of the Indo-Aryans viz., the Ṛgveda, contains along with high class poetry many hymns in the nature of riddles (designated as riddle-hymns by M. Winternitz<sup>1</sup>) which can very well be regarded as the earliest specimens of Kūṭa Kāvya. Due to the obscure and mysterious expressions some of these riddle-hymns are left by commentators altogether unexplained, and many others have been misunderstood or wrongly interpreted while there are others the right meaning of which is still in the highest degree doubtful.<sup>2</sup>

Owing to their obscure nature the language of these riddle-hymns is called by some scholars as Samādhī-bhāṣā<sup>3</sup> or elliptical speech. It appears that this sort of elliptical speech was adopted in the hymns for the expression of mystic and spiritual ideas. Yāska calls the hymns dealing with metaphysical import as Ādhyātmikī<sup>1</sup>, while some others he has designated as Parokṣa-Kṛtā or simply obscure.<sup>4</sup> We come across such riddle-hymns even in the Atharvaveda and the Yajurveda.

1. H.I.L.P.117.

2. From Yāska's Nirukta and Sāyaṇa's 'Introduction to the Ṛgveda Bhāṣya' it is understood that already in early times many hymns of the Ṛgveda were not quite intelligible and a good many scholars busied themselves with their possible interpretation. Some of these scholars declared outright that the whole Vedic exegesis is worthless as the hymns are obscure, senseless and contradictory to each other (Nirukta 1-5). To this Yāska, however, remarks that it is not true. It is not the fault of the beam if the blind man does not see it. The hymns are not without meaning, but it requires sufficient intelligence, skill and hard labour to understand them (Ibid). In the explanations of difficult words Yāska himself relies on etymology and frequently gives two or more different interpretations of one and the same word. It follows from this that even in Yāska's time the sense of many hymns and passages of the Ṛgveda was not fully established. A similar discussion is given in the Sāyaṇa's Introduction to the Ṛgveda Bhāṣya where a doubt is raised on behalf of those who do not accept the authority of the Veda that the hymns are either without any meaning or their meaning is doubtful, contradictory and obscure and Sāyaṇa replies to it that it is not correct. The hymns have meaning which have been clearly explained by Yāska and other commentators. (Upodghāta p.6).

3. Vāsudeva Sharma Aggrawal followed by others.

4. Nirukta VIII-1.



Chapter III.

Tradition of Kṛta Kāvya before Śūdras.

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2. From Yāska's Nirukta and Śāyana's Introduction to the Bhāṣya it is understood that already in early times many of the Rāvedas were not quite intelligible and a good many scholars puzzled themselves with their possible interpretation. Some of these scholars declared outright that the whole Vedic literature was as the hymns are obscure, senseless and contradictory as the hymns (Nirukta I-5). To this Yāska, however, remarks to each other (Nirukta I-5). It is not the fault of the hymns, but it is not true. It is not the fault of the hymns, but it is not true. The hymns are not without meaning, but it does not see it. The hymns are not without meaning, but it gives sufficient intelligence, skill and hard labour to understand them (Ibid). In the explanation of difficult words themselves relies on etymology and frequently gives two or more different interpretations of one and the same word. It follows from this that even in Yāska's time the sense of many hymns passages of the Rāvedas was not fully established. A similar discussion is given in the Śāyana's Introduction to the Bhāṣya where a doubt is raised on behalf of those who do not accept the authority of the Veda that the hymns are either out any meaning or their meaning is doubtful, contradictory, obscure and Śāyana replies to it that it is not correct. Yāska and Śāyana replies to it that it is not correct. Yāska and Śāyana replies to it that it is not correct. Yāska and Śāyana replies to it that it is not correct.

3. Yāska's Nirukta followed by others.



The Upaniṣads, too, which are said to be merely philosophical treatises, contain some such riddles and enigmatic expressions describing a metaphysical truth or the nature of the Supreme Being. This tradition of riddle-poetry in the old texts may be designated as 'Rahasyavādi (Mystical)'. The reasons why such riddles are found in these early religious books may be enumerated as follows:-

1. The R̥gveda contains hymns which describe the gods and their miraculous deeds. The greatest majority of these gods has proceeded from natural phenomena which have been transformed into mythological figures. Some of these gods are invisible and their personification gives rise to mystic ideas. Therefore, much of what these hymns contain is expressed in symbols and metaphors which are often obscure and unintelligible. As an illustration the following hymn may be quoted.

‘तिग्ममेको विमर्ति हस्तं त्रायुधं शुचिं रुद्रो जलाशयेषजः।’<sup>1</sup>

(And one bears in his mighty hand a weapon sharp, yet kind withal, seeks to heal). Here from the very short description the god meant (i.e., Rudra) can only be guessed.

2. There are some sacrificial songs and litanies for ritual purposes which are couched in intricate and difficult riddles and enigmas. They were used at the great sacrifices performed by kings, and at the contests of various kinds. The priest propounded all sorts of questions from the whole range of priestly knowledge not only to the princes offering the sacrifice but also to their companions in office, with whom they strove for eminence. In these questions the matters under discussion are usually not expressed in their ordinary, commonly understood terms, but are indicated by symbolical expressions, or merely by mystical references, in which numerals play an important part. They are taken now from nature, now from the

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1. R̥g. 8, 29-5.



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spiritual life. Heaven and earth, the sun and the moon, the atmosphere, the clouds, rain and its production by evaporation of the mists by means of the Sun's rays, the course of the sun, the year, the seasons, months, days and nights are here favourite objects of symbolic clothing; their interpretation is regarded as a feat of the highest literary skill. The following is an example which gives a description of the year.

द्वादश प्रथयश्चक्रमेकं त्रीणि नभ्यानि उत चिकेत ।

तस्मिन्त्साकं त्रिंशता शंकवोऽपिताः षष्टिर्न कला कलासः ॥<sup>1</sup>  
(Twelve tyres, one wheel, three naves: who knows that? In it there are altogether about three hundred and sixty moveable pegs).<sup>2</sup> Reference is obviously made here to the year with twelve months, three seasons and roughly three hundred and sixty days.

3. With this enigmatical poetry the group of hymns the metaphysical poetry - may also be mentioned. With few exceptions the compositions of this class contain questions concerning the beginning and the origin of all things, speculations about the Universe and the creation and also the great pantheistic ideas about the universal soul. Such queries occur here and there in the enigmatical form as well. The poets search with their intellect for the hidden traces of the invisible, unseen gods, for their origin and deeds, e.g.,

य ईं चकार न सो ज्ञस्य वेद य ईं ददर्श हिरुगिन्नु तस्मात् ।

स मातुर्योनां परिवीतो जन्तुर्बहु प्रजा निर्वृतिमाजगाम ॥<sup>3</sup>

(He who made him knows nothing of Him; he who has seen Him, from him He is hidden; He lies enwrapped in the womb of the mother, He has many children and yet He has gone to Nirrti).<sup>4</sup>

4. A desire to create wonder and curiosity may also be at the root of such riddles. The early sages looked upon the beauties and mysteries of nature with awe and wonder. The natural phenomena appeared to them as some spirits which were responsible for their

1. Rg. 1, 464-48.

2. Wint. P. 118.

3. Rg. 1, 164-32.

4. Wint. P. 117 'Nirrti is the goddess of death and destruction and so 'to go to Nirrti' means 'to be completely ruined'.



spiritual life. Heaven and earth, the sun and the moon, the atmosphere, the clouds, rain and its production by evaporation of the mist by means of the sun's rays, the course of the sun, the year, the seasons, months, days and nights are here favourite objects of symbolic clothing; their interpretation is regarded as a feat of the highest literary skill. The following is an example which gives a description of the year.

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Why is it that I am here?  
Why is it that I am here?  
(He who made him knows nothing of him; he who has seen him, from him he is hidden; he lies enwrapped in the womb of the mother, He has many children and yet he has none to him.)<sup>4</sup>

4. A desire to create wonder and curiosity may also be at the root of such riddles. The early sagas looked upon the beautiful and mysterious of nature with awe and wonder. The natural phenomena appeared to them as some spirits which were responsible for their

1. Hymn I, 40-48. 2. Hymn I, 118. 3. Hymn I, 166-82.  
4. Hymn I, 117. Hymn I is the goddess of death and destruction and so 'to be killed' means 'to be completely ruined'.



miseries and happiness. So they felt a sense of curiosity about them and being unable to express their feelings in simple words they resorted to a manner of description which was full of symbols and metaphors, e.g.,

एकपाद् द्विपदो भूयो विक्रमे द्विपात् त्रिपादमभ्येति ।  
चतुष्पाच्चित्र द्विपदामभिस्वरे सम्पश्यत् पंक्तीरुपतिष्ठमानः ॥<sup>1</sup>

'The one-footed strides more swiftly than the biped,  
The biped goes beyond him who has three feet,  
The Quadruped comes at the calls of the bipeds,  
And watches near where groups of five are gathered.'<sup>2</sup>

It has been conjectured that by the one-footed is meant here the one-footed ram - a storm God or according to others 'the one-wheeled Sun' and that the threefooted is the old man, supported on a stick and the 'Quadruped' the dog'.

5. The tendency to express great sense in brief was a special attribute of the speech of the vedic sages and this has also been a tendency with the ancient people of this country to hide knowledge and the secrets of worship so that they may not become cheap and easy. Consequently much of the treasure preserved in the Vedic hymns and the Upaniṣads is enshrouded in mysterious and enigmatic language.

6. Lastly there is ample evidence to prove that the Vedic sages had developed a high sense of appreciation and love for poetic art. In the Ṛgveda we find a few remarks especially in the hymns related to speech (Vāk) which indicate distinctly an early anticipation of poetic concepts. Besides, the rich poetry, apt illustrations, high imagination and elevated thought of the Ṛgveda fully envisage the display of the poetic sense by the Vedic bards. In the hymns addressed to 'Speech' the seers realise the importance in life of the extraordinary power of speech where in lie hidden all their spiritual and material

1. Rg. X. 117-8.

2. Translation by A.A. Macdonell 'Hymns of the Ṛgveda P.92 f.



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The one-footed strides more swiftly than the biped,  
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1. Rg. X. 117-8.  
2. Translation by A.A. Macdonell 'Hymns of the Rveda' p. 32 f.



desires.<sup>1</sup> In one of the verses a clear distinction is made between ordinary language and poetry and a genuine homage is paid to the Vedic bard in whose words is embedded all beauty.<sup>2</sup> It is not improbable that this love for poetic charm might have induced the sages to give a display of their extraordinary talent even in the expressions of riddles and conundrums. A few illustrations of these poetical riddles are given below.

The following hymns are taken from the R̥gveda. Here is a verse which contains a description of fire (Agni) in metaphorical words:-

यद् वात जूतो वना व्यवस्थादग्निर्ह दाति रोमापृथिव्याः ।<sup>3</sup>

(When fanned by the wind Agni has spread through the forests and cuts off the hair of the earth). The word Romā (hair of the earth) refers to grass and herbs.

Again--

अग्निर्जम्भैस्तिगितैरिति भवति योध्ये न शत्रून् सवनान्यंजते ।<sup>4</sup>

(Agni with his sharp jaws devours the forests, he masticates them; he lays them as low as the warrior his foes in battle) By the sharp jaws (Jambhāih) is meant here 'the flames'.

The following is a fine example of Kūṭa expressed through the figure of metaphorical hyperbole (Rūpakāṭīśayokti).

दशमं त्वष्टुर्जनयन्त गमीतन्द्रासो युक्तयो विभृत्रम् ।  
तिग्मानीकं स्वयशसं जेषु विरोचमानं परिधीं नयन्ति ॥<sup>5</sup>

1. अहं सुराङ्गी संगमनी वसूनां चिकितुषी प्रथमा यज्ञियानाम् ।  
तां मा देवाव्यदधुः पुरुत्रा मूरिस्थात्रां भूयो वैशयन्तीम् ॥  
मया सोऽन्ममति यो विपश्यति यः प्राणिति य ईं मृणोत्युक्तम् ।  
अमन्तवो मां त उपक्षियन्ति द्युति द्युत अक्षिमां ते वदामि ॥  
अहमेव स्वयमिदं वदामि जुष्टं देवेभिरुत्तमानुषेभिः  
यं कामये तं तमुग्रं कृणोमि तं ब्रह्माणं तमुषि तं सुमेध्यम् ॥ R̥g. X, 125, 3-5
2. सकुतमिव तित वा पुनन्तो यत्र धीरा मनसा वाचमकृत ।  
अत्रा सत्तायः सत्त्वानि जानते मद्भिर्वा लक्ष्मीर्निहिता पिवाचि ॥ R̥g. X, 77-7.

3. R̥g. 1, 65-8.

4. R̥g. 1, 143-5.

5. R̥g. 1, 195-2.



desires. In one of the verses a clear distinction is made between ordinary language and poetry and a genuine homage is paid to the Vedic bard in whose words is embedded all beauty. It is not improbable that this love for poetic charm might have induced the sages to give a display of their extraordinary talent even in the expressions of riddles and conundrums. A few illustrations of these poetical riddles are given below. The following hymns are taken from the Rigveda. Here is a verse which contains a description of life (Agni) in metaphorical words:-

ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १ ॥

(When fanned by the wind Agni has spread through the forests and cuts off the hair of the earth). The word Rōmā (hair of the earth) refers to grass and herbs.

अग्निं यो मृत्योर्मुक्षीत ॥ २ ॥

(Agni with his sharp jaws devours the forests, he masticates them; he lays them as low as the warrior his foes in battle). By the sharp jaws (Jambhāṇā) is meant here 'the flames'. The following is a fine example of Rūpa expressed through the figure of metaphorical hyperbole (Rūpakāśāyuktā).

ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ३ ॥

ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ४ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ५ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ६ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ७ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ८ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ९ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १० ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ ११ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १२ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १३ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १४ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १५ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १६ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १७ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १८ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ १९ ॥  
 ॐ अग्निं यो मृत्योर्मुक्षीत ॥ २० ॥



(Ten indefatigable Virgins have brought forth this child of Tvastṛ (i.e., fire). It refers to the kindling of fire with the pieces of wood. By the ten virgins are meant here the ten fingers which had to be employed in the twirling; and as it was only possible through great exertion of strength to bring forth the fire out of the pieces of wood by friction, Agni in the whole of R̥gveda is called the Son of 'Tvastṛ' (Strength). The following is one of the best poetical riddles in the R̥gveda which has been interpreted by different commentators in different ways.

चत्वारि वृंगास्त्रयोऽस्य पादा द्वे शीर्षे सप्त हस्तास्तस्य ।

त्रिधाबद्धो वृषभो रोदवीति महोदेवो मर्त्यां जाविकेश ॥ 1

(Four horns, three feet, two heads and seven hands has this bull; tied on three sides he bellows loudly. This great god has entered the mortals). Apparently it seems to be a nonsensical and incoherent talk but when considered carefully it gives us a definite sense. Sāyaṇa has given several interpretations of this verse. First he explains it with reference to sacrificial fire. The four horns are the four Vedas (R̥g., Yajus, Sāman and Atharvan) or the four priests (Hotṛ, Udgātṛ, R̥tvik and Adhvaryu); the three feet are the three Savanas (Morning, midday and evening) the two heads are Brahmaudana and Pravargya, and the seven hands are the seven Vedic-metres. The god is the sacrificial fire tied in three ways, Mantra, Brāhmaṇa and Kalpa. It is called a bull as it pours out the fruit of the sacrifice and roars through the sound caused by the recital of the hymns R̥g., Sāman and Yajus. The second interpretation refers to the Sun, the four horns of which are the four directions, the three feet are the three Vedas, the two heads are day and night and the seven hands are the seven rays. It is tied on three places-- the earth (Pṛthvī), the atmosphere (Antarikṣa) and the sky (Ākāśa). It causes rain, hence it is called a bull (Vṛṣabha).<sup>2</sup>

1. R̥g. IV, 58-3.

2. Sāyaṇa, 4, 58-3.



(Ten indestructible Virgins have brought forth this child  
Tvasṭi (i.e., fire). It refers to the kindling of fire with  
the pieces of wood. By the ten virgins are meant here the  
fingers which had to be employed in the twirling; and as it  
only possible through great exertion of strength to bring  
the fire out of the pieces of wood by friction, again in the  
of Rveda is called the Son of 'Tvasṭi' (Strength). The  
ing is one of the best poetical riddles in the Rveda which  
been interpreted by different commentators in different ways  
Tvasṭi is the name of the goddess of fire and strength.  
Tvasṭi is the name of the goddess of fire and strength.

(Four horns, three feet, two heads and seven hands has this  
bull; tied on three sides he bellows loudly. This great  
entered the mortal's). Apparently it seems to be a nonsense  
and incoherent talk but when considered carefully it gives  
definite sense. Śaṅkara has given several interpretations  
this verse. First he explains it with reference to sacrificial  
fire. The four horns are the four Vedas (Rg., Yajus, Sāma  
Atharvan) or the four priests (Hotṛ, Udgātṛ, Adhvaryu and  
the three feet are the three Savanas (Morning, midday and  
the two heads are Brahmanas and Pravarjya, and the seven  
are the seven Vedic-metres. The god is the sacrificial fire  
tied in three ways, Mantra, Brāhmaṇa and Kalpa. It is called  
bull as it pours out the fruit of the sacrifice and pours  
the sound caused by the recital of the hymns Rg., Sāma and  
Yajus. The second interpretation refers to the sun, the four  
horns of which are the four directions, the three feet are  
the three Vedas, the two heads are day and night and the seven  
hands are the seven rays. It is tied on three places--the  
earth (Pṛthivī), the atmosphere (Antarikṣa) and the sky (Ākāśa).  
It causes rain, hence it is called a bull (Vṛśabha).

1. Rg. IV, 58-3.

2. Śaṅkara, 4, 58-3.



Patañjali has interpreted it in his Mahābhāṣya with reference to Śabda Brahman (the God of speech)<sup>1</sup>, according to which the four horns are meant to signify the four kinds of word Nāma (noun), Ākhyāta (verb), Upasarga (prepositions) and Nipāta (indeclinables); the three feet are the three tenses Bhūta (Past), Bhaviṣyat (future) and Vartamāna (present); the two heads are Śabda (word) and Artha (sense) and the seven hands denote the seven inflections (Vibhaktis). The bull in the form of the Śabda Brahman is said to have been tied in three places--Urasa (chest), Kaṇṭha (throat) and Śirṣa (head).

The Sūkta 1, 164 contains a large number of riddle hymns about which M. Winternitz remarks 'most of which, unfortunately, we cannot understand.'<sup>2</sup> A few of them are quoted here.

सप्त युजन्ति रथमेक चक्रो ब्रह्मो वहति सप्तनामा ।

त्रिनामिक्रमजरमनर्व यत्रेमा विश्वा भुवनानि तस्युः ॥

3

(Seven harness a one wheeled cart; it is drawn by one horse with seven names; three naves has this immortal, never-stopping wheel, on which all these beings stand). The sense seems to be as follows:- The seven priests of the sacrifice harness (by means of the sacrifice) the sun chariot which is drawn by seven horses or by one horse with seven names (colours). This immortal sun wheel has three naves, namely the three seasons (summer, rainy and winter), in which the life of all mankind is passed. Other solutions of this riddle, however, may also be possible.

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1. M. Bhāṣya 1, 1-1.

2. The riddles of the Rg. 1, 164 have been treated in detail by Martin Haug in his 'Vedische Rätsel fragen' and 'Rätsel sprüche' (S. Bay A 1875), and also by Deussen, Ag. Ph. 1, 1 Pp. 105-119; by R. Roth, ZDMG, 46, 1892, 7596, by E. Windisch ZDMG 48, 1894, 3536; by H. Stumme ZDMG, 64, 1910, 485f, and by V. Henry 'Revue Critique' 1905, P. 403.

3. Rg. 1, 164-26.



reference to Sarda Brahman (the God of speech)<sup>1</sup>, according to Patanjali has interpreted it in his Mahābhāṣya with

to which the four hairs are meant to signify the four

kinds of word Nams (noun), Aññata (verb), Uppasara

(propositions) and Wipate (Indecipherables); the three last

are the three tenses Bhūta (Past), Bhavīyāt (Future) and

Varāṇasī (present); the two heads are śabda (word) and

Arthur (sense) and the seven hands denote the seven inflections

(Vibrio). The ball in the form of the delta bacterium is

said to have been tied in three places--Urusa (chest),

ventral (throat) and dorsal (head).

The Suite I. 184 contains a large number of riddles

...about which M. Winter's remarks 'most of which

Unfortunately, we cannot understand a few of them are quoted

here.

॥ शुभं नमो भगवते वासुदेवाय ॥

6

(Seven harness a one wheeled cart; it is drawn by one horse

with seven names; three names has this immortal, never-

stopping wheel, on which all these beings stand). The sense

seems to be as follows:- The seven priests of the sacrifice

... (by means of the sacrifice) the sun chariot which is

drawn by seven horses or by one horse with seven harness

(colours). This immortal gun wheel has three naves, namely

the three seasons (summer, rainy and winter), in which the

1555

1-1, 1-2, 1-3, 1-4, 1-5, 1-6, 1-7, 1-8, 1-9, 1-10, 1-11, 1-12, 1-13, 1-14, 1-15, 1-16, 1-17, 1-18, 1-19, 1-20, 1-21, 1-22, 1-23, 1-24, 1-25, 1-26, 1-27, 1-28, 1-29, 1-30, 1-31, 1-32, 1-33, 1-34, 1-35, 1-36, 1-37, 1-38, 1-39, 1-40, 1-41, 1-42, 1-43, 1-44, 1-45, 1-46, 1-47, 1-48, 1-49, 1-50, 1-51, 1-52, 1-53, 1-54, 1-55, 1-56, 1-57, 1-58, 1-59, 1-60, 1-61, 1-62, 1-63, 1-64, 1-65, 1-66, 1-67, 1-68, 1-69, 1-70, 1-71, 1-72, 1-73, 1-74, 1-75, 1-76, 1-77, 1-78, 1-79, 1-80, 1-81, 1-82, 1-83, 1-84, 1-85, 1-86, 1-87, 1-88, 1-89, 1-90, 1-91, 1-92, 1-93, 1-94, 1-95, 1-96, 1-97, 1-98, 1-99, 1-100, 1-101, 1-102, 1-103, 1-104, 1-105, 1-106, 1-107, 1-108, 1-109, 1-110, 1-111, 1-112, 1-113, 1-114, 1-115, 1-116, 1-117, 1-118, 1-119, 1-120, 1-121, 1-122, 1-123, 1-124, 1-125, 1-126, 1-127, 1-128, 1-129, 1-130, 1-131, 1-132, 1-133, 1-134, 1-135, 1-136, 1-137, 1-138, 1-139, 1-140, 1-141, 1-142, 1-143, 1-144, 1-145, 1-146, 1-147, 1-148, 1-149, 1-150, 1-151, 1-152, 1-153, 1-154, 1-155, 1-156, 1-157, 1-158, 1-159, 1-160, 1-161, 1-162, 1-163, 1-164, 1-165, 1-166, 1-167, 1-168, 1-169, 1-170, 1-171, 1-172, 1-173, 1-174, 1-175, 1-176, 1-177, 1-178, 1-179, 1-180, 1-181, 1-182, 1-183, 1-184, 1-185, 1-186, 1-187, 1-188, 1-189, 1-190, 1-191, 1-192, 1-193, 1-194, 1-195, 1-196, 1-197, 1-198, 1-199, 1-200, 1-201, 1-202, 1-203, 1-204, 1-205, 1-206, 1-207, 1-208, 1-209, 1-210, 1-211, 1-212, 1-213, 1-214, 1-215, 1-216, 1-217, 1-218, 1-219, 1-220, 1-221, 1-222, 1-223, 1-224, 1-225, 1-226, 1-227, 1-228, 1-229, 1-230, 1-231, 1-232, 1-233, 1-234, 1-235, 1-236, 1-237, 1-238, 1-239, 1-240, 1-241, 1-242, 1-243, 1-244, 1-245, 1-246, 1-247, 1-248, 1-249, 1-250, 1-251, 1-252, 1-253, 1-254, 1-255, 1-256, 1-257, 1-258, 1-259, 1-260, 1-261, 1-262, 1-263, 1-264, 1-265, 1-266, 1-267, 1-268, 1-269, 1-270, 1-271, 1-272, 1-273, 1-274, 1-275, 1-276, 1-277, 1-278, 1-279, 1-280, 1-281, 1-282, 1-283, 1-284, 1-285, 1-286, 1-287, 1-288, 1-289, 1-290, 1-291, 1-292, 1-293, 1-294, 1-295, 1-296, 1-297, 1-298, 1-299, 1-300, 1-301, 1-302, 1-303, 1-304, 1-305, 1-306, 1-307, 1-308, 1-309, 1-310, 1-311, 1-312, 1-313, 1-314, 1-315, 1-316, 1-317, 1-318, 1-319, 1-320, 1-321, 1-322, 1-323, 1-324, 1-325, 1-326, 1-327, 1-328, 1-329, 1-330, 1-331, 1-332, 1-333, 1-334, 1-335, 1-336, 1-337, 1-338, 1-339, 1-340, 1-341, 1-342, 1-343, 1-344, 1-345, 1-346, 1-347, 1-348, 1-349, 1-350, 1-351, 1-352, 1-353, 1-354, 1-355, 1-356, 1-357, 1-358, 1-359, 1-360, 1-361, 1-362, 1-363, 1-364, 1-365, 1-366, 1-367, 1-368, 1-369, 1-370, 1-371, 1-372, 1-373, 1-374, 1-375, 1-376, 1-377, 1-378, 1-379, 1-380, 1-381, 1-382, 1-383, 1-384, 1-385, 1-386, 1-387, 1-388, 1-389, 1-390, 1-391, 1-392, 1-393, 1-394, 1-395, 1-396, 1-397, 1-398, 1-399, 1-400, 1-401, 1-402, 1-403, 1-404, 1-405, 1-406, 1-407, 1-408, 1-409, 1-410, 1-411, 1-412, 1-413, 1-414, 1-415, 1-416, 1-417, 1-418, 1-419, 1-420, 1-421, 1-422, 1-423, 1-424, 1-425, 1-426, 1-427, 1-428, 1-429, 1-430, 1-431, 1-432, 1-433, 1-434, 1-435, 1-436, 1-437, 1-438, 1-439, 1-440, 1-441, 1-442, 1-443, 1-444, 1-445, 1-446, 1-447, 1-448, 1-449, 1-450, 1-451, 1-452, 1-453, 1-454, 1-455, 1-456, 1-457, 1-458, 1-459, 1-460, 1-461, 1-462, 1-463, 1-464, 1-465, 1-466, 1-467, 1-468, 1-469, 1-470, 1-471, 1-472, 1-473, 1-474, 1-475, 1-476, 1-477, 1-478, 1-479, 1-480, 1-481, 1-482, 1-483, 1-484, 1-485, 1-486, 1-487, 1-488, 1-489, 1-490, 1-491, 1-492, 1-493, 1-494, 1-495, 1-496, 1-497, 1-498, 1-499, 1-500, 1-501, 1-502, 1-503, 1-504, 1-505, 1-506, 1-507, 1-508, 1-509, 1-510, 1-511, 1-512, 1-513, 1-514, 1-515, 1-516, 1-517, 1-518, 1-519, 1-520, 1-521, 1-522, 1-523, 1-524, 1-525, 1-526, 1-527, 1-528, 1-529, 1-530, 1-531, 1-532, 1-533, 1-534, 1-535, 1-536, 1-537, 1-538, 1-539, 1-540, 1-541, 1-542, 1-543, 1-544, 1-545, 1-546, 1-547, 1-548, 1-549, 1-550, 1-551, 1-552, 1-553, 1-554, 1-555, 1-556, 1-557, 1-558, 1-559, 1-560, 1-561, 1-562, 1-563, 1-564, 1-565, 1-566, 1-567, 1-568, 1-569, 1-570, 1-571, 1-572, 1-573, 1-574, 1-575, 1-576, 1-577, 1-578, 1-579, 1-580, 1-581, 1-582, 1-583, 1-584, 1-585, 1-586, 1-587, 1-588, 1-589, 1-590, 1-591, 1-592, 1-593, 1-594, 1-595, 1-596, 1-597, 1-598, 1-599, 1-600, 1-

2. The middle of the 12. I. 194 have been treated in detail by Martin Haug in his 'Vedische Rassefragen', and Russell Sprague (S. Bay A 1975), and also by Deussen, 42. 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2

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Here is an example in which Kūṭa expression is brought about by the figure of Pseudo contradiction (Virodhābhāsa).

कृष्णायाः पुत्रो ऋतुनो रात्र्या वत्सो ज्ञायत ।

सह घामपि रोहति रुहो रुरोह रोहतिः ॥ १  
(The dark night has given birth to a fair child. It has gone up in the sky). Evidently it refers to the break of dawn and the rise of the Sun in the Sky.

तिस्रो मातृस्त्रीन् पितृन् विमुक्त ऊर्ध्वस्तस्यो नैव ग्लायन्ति ।

मंत्रायन्ते दिवो अमुष्य पुष्टे विश्वविदं वाक्मविश्वमिन्वाम् ॥ २  
(Bearing three mothers and three fathers the one stands erect, and they do not tire him; there on the back of the sky they consult with the all-knowing but not all-embracing Vāk (the Goddess of speech). The 'one' according to Sāyana is meant here to signify 'Aditi' or 'Samvatsara', whose three mothers are said to be the three worlds -- the earth, the middle regions and the sky,<sup>3</sup> and the three fathers are the fire, the wind and the sun.

अवश्यं गोपा मनिष्यमान मा च परा च पथिभिश्चरन्तम् ।

स सप्तीचीः सविषूचीर्वसान आवरीवर्ति भुवनेष्वन्तः ॥ ४

(A shepherd I saw, who does not fall down, who wanders up and down on his path; clothing himself in these which run together and those which disperse in circles about the three worlds). It evidently refers to the Sun and his movement in the Sky.

दीर्घं पिता जनिता नाभिरत्र बन्धुर्माता पृथिवी महीयम् ।

उत्तानयोश्चम्बोयोर्निरन्तरा पिता दुहितुर्ममाधात् ॥ ५

(The sky is my father and my progenitor; there is the navel; my own mother is this great earth. Between the two spreads out the womb in the form of the Soma-Vessel; into it the Father

- 
1. Rg. 1, 164-2.      2. Rg. 1, 164-10.      3. Bhāṣya by Sāyana.  
4. Rg. 1, 164-31.      5. Rg. 1, 164-33.



Here is an example in which Kūṣa expression is brought about by the figure of pseudo constipation (Virodhāhāsa).

प्रवृत्तिः सति नित्यं तत्रैव तिष्ठति ।  
 (The dark night has given birth to a fair child. It has gone up in the sky). Evidently it refers to the break of dawn and the rise of the sun in the sky.

तत्रैव तिष्ठति तत्रैव तिष्ठति ।  
 (Hearing three mothers and three fathers the one stands erect, and they do not tire him; there on the back of the sky they consult with the all-knowing but not all-embracing Vāk (the Goddess of speech). The 'one' according to Sāyaṇa is meant here to signify 'Aditi' or 'Brahmatārā', whose three mothers are said to be the three worlds -- the earth, the middle regions and the sky,<sup>3</sup> and the three fathers are the fire, the wind and the sun.

तत्रैव तिष्ठति तत्रैव तिष्ठति ।  
 (A shepherd I saw, who does not fall down, who wanders up and down on his path; clothing himself in those which run together and those which disperse in circles about the three worlds).

It evidently refers to the sun and his movement in the sky.

तत्रैव तिष्ठति तत्रैव तिष्ठति ।  
 (The sky is my father and my progenitor; there is the navel; my own mother is this great earth. Between the two spreads out the womb in the form of the Soma-Vessel; into it the father

1. B. 1, 104-2. S. B. 1, 104-10.
2. B. 1, 104-21. S. B. 1, 104-22.
3. B. 1, 104-22.
4. B. 1, 104-22.



placed the Seed in the daughter). The word 'Nābhi' here is explained by Sāyaṇa as 'food- relish' (Annarasa).<sup>1</sup> The last line 'Atrāpitā duhiturgarbham ādhāt' means that the Sun with his rays or the god Indra by pouring rain makes the earth fertile.<sup>2</sup> It is a paradoxical statement (Viparyaya -- the father placed the seed in the daughter) where in lies the germ of the later reversed statements 'Ulatavāmsis) of the Siddhas, the Nāthas and the poets of the Nirguṇa school of Hindi poetry. "Such riddle questions and riddle games" as remarked by M. Winter nitz, "were among the most popular diversions during the ritual age and at times they even formed a part of the ritual at the sacrifices".<sup>3</sup>

(This is the child born, when he devours the two mothers)  
Even the actual Agni myth have originated in metaplorical and enigmatic language, e.g.,

तदेवामृतं रोदसी प्रवृषीमि जायमानो मातरा गर्भो ब्रूति ।

नाहं देहस्य मर्त्याश्चिकेताग्नि-रंम विवेताः सप्रवेताः ॥ 4

( Scarcely is the child born, when he devours the two mothers)  
It refers to Agni. Agni is spoken of having three births or birthplaces - in the sky it glows as the fire of the sun; as lightning it is born in the water and on the earth it is brought forth by the mortals out of the two pieces of tender wood. As he is brought forth with the help of the two pieces of wood it is said that he has two mothers and scarcely is he born when he devours the two mothers (i.e., burns the two pieces of wood).

The Kuntāpasūkta and also the Kavaṣa Ailūṣa Sūkta of the Atharvaveda contain riddles of the type of Kūta.<sup>5</sup> Here is an example of metaphysical expression taken from the Kuntāpa Sūkta of the Atharvaveda.

ब्रवीन् विलश्मस ऊर्ध्वं बुधस्तस्मिन् यशोनिहितं विश्वरूपम् ।

तस्यासत ऋषयः सप्त तीरे वागष्टमी संविदानी हति ॥ 6

1. नाभिरत्र भीमो रसोऽत्र तिष्ठतीति शेषः ततश्चान्नं जायते,  
ब्रूनाद्वैतो रेतसो मनुष्य इत्येवं पारंपर्येण जन-संबन्धितो रसस्यात्रसद्भावात् ।  
Sāyaṇa Bhasya p. 285.
2. Ibid. P. 285. 3. Winter. P. 118. 4. Rg. X. 79-4.
5. A.V. XX, 127.136. 6. A.V.X. 8,9.



placed the seed in the daughter). The word 'Sādā' here is explained by Sāyana as 'food - relish' (Annamas). The last line 'Atēpīte dādhurgharham ādāt' means that the Sun with his rays or the god Indra by pouring rain makes the earth fertile. It is a paradoxical statement (Viparyaya -- the father placed the seed in the daughter) where in lies the germ of the later reversed statements 'Ulatavānāśa' of the Siddhas, the Nāthas and the poets of the Nirguna school of Hindi poetry. "Such riddle questions and riddle games" as remarked by M. Winter nitz, "were among the most popular diversions during the ritual age and at times they even formed a part of the ritual at the sacrifices."

Even the actual Agni myth have originated in metaphorical and enigmatic language, p. 8.

Scarcely is the child born, when he devours the two mothers. It refers to Agni. Agni is spoken of having three births or birthplaces - in the sky it glows as the life of the sun; as lightning it is born in the water and on the earth it is brought forth by the mortals out of the two places of tender wood. As he is brought forth with the help of the two places of wood it is said that he has two mothers and scarcely is he born when he devours the two mothers (i.e., burns the two places of wood).

The Kuntāpasūktas and also the Rāvāṇa, Atharva Sūktas of the Atharvaveda contain riddles of the type of the Kuntāpasūktas example of metaphorical expression taken from the Kuntāpasūktas of the Atharvaveda.

...

...



(The mouth of the spoon is downwards while the root is upwards. By its side there are seven sages and the eighth one is the Goddess of speech). The head is spoken of here as a spoon. In the various limbs of the head there stay the five-fold vital air (Prāṇavāyu) which brings glory. Near it are the senses including that of speech which teaches knowledge. The following is an illustration quoted from the Brhadāranyaka Upaniṣad which contains a description of the Universe and the Supreme Brahman in metaphorical language.

ऊर्ध्वमूलोऽवाक् शाख एषोऽत्यः सनातनः ।

तदेव शुक्लं तद्ब्रह्म तदेवामृतमश्नुते ॥ 1

(This is the eternal Asvattha - tree with its root upwards and branches down-wards. That alone is white (pure), that is the Brahman and that alone enjoys the nectar (i.e., immortality). Another example is quoted from the Īśa Upaniṣad.

हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखम् ।

तत्त्वं पूषन्नपावृणु सत्यधर्मा हिदृष्टये ॥ 2

(The face of truth is veiled in a golden vessel. Remove this veil, O Pūṣan! so that the truth may be revealed). It is said that spiritual knowledge is hidden from one who is given to worldly pleasures and it can be achieved only if the worldly enjoyments are renounced altogether.

#### Kūta Ślokas in the Mahābhārata.

The tradition of artistic riddles, however, has been more popular in classical Sanskrit of which the earliest specimen is preserved in the Granthagranthis of the Northern recension of the Mahābhārata. As stated by Sauti these poems are Gūḍhai.e. obscure or intricate, and were composed by Vyāsa with a definite purpose.<sup>3</sup> It is said in the Ādiparvan that when at the instance of God Brahman, the sage requested God Gaṇeśa to assist him in writing his work, Gaṇeśa agreed on one condition

1. Brh. 2, 3-1.

2. Īśa.

3. Mbh. 1, 1-80

ग्रन्थगुन्धिं तदा कौ मुनिर्गूढं कुरुक्षेत्रात् ।



(The mouth of the spoon is downwards while the root is upwards. By its side there are seven rays and the eighth one is the Goddess of speech). The head is spoken of here as a spoon. In the various limbs of the head there stay the five-fold vital air (Prāṇavāyu) which brings glory. Near it are the senses including that of speech which teaches knowledge. The following is an illustration quoted from the Bhāṣābhāṣya Upaniṣad which contains a description of the Universe and the Supreme Brahman in metaphorical language.

अथ ब्रह्मं त्रैलोक्यं त्रिधा विभज्यते ।  
 त्रिधा विभज्यते त्रिधा विभज्यते ।  
 (This is the eternal Avasthā - tree with its root upwards and branches down-wards. That alone is white (pure), that is the Brahman and that alone enjoys the nectar (i.e., immortality). Another example is quoted from the Iśa Upaniṣad.

तद्वत् त्रिधा विभज्यते त्रिधा विभज्यते ।  
 तद्वत् त्रिधा विभज्यते त्रिधा विभज्यते ।  
 (The face of truth is veiled in a golden vessel. Remove this veil O pūṣa! so that the truth may be revealed). It is said that spiritual knowledge is hidden from one who is given to worldly pleasures and it can be achieved only if the worldly enjoyments are renounced altogether.

With allusions in the Mahābhārata.  
 The tradition of artistic riddles, however, has been more popular in classical Sanskrit of which the earliest specimen is preserved in the Granthaśāstras of the Northern recension of the Mahābhārata. As stated by about these poems are (a) obscure or intricate and were composed by Vyāsa with a didactic purpose. It is said in the Aśvamedha that when at the instance of God Brahmā, the sage requested God Gaṇeś to assist him in writing his work, Gaṇeś agreed on one condition

1. N. N. 1. 1-10
2. N. N. 1. 1-10
3. N. N. 1. 1-10



that his pen should not stop in the middle till the whole work was completed. Vyāsa agreed but stipulated in turn that Gaṇeśa would not write any thing without understanding its sense properly. Gaṇeśa consented and began to write the Mahābhārata at the dictation of Vyāsa who was so quick in composing the verses that he would not stop even for a moment. But whenever he wanted to take time, he composed a few verses which made Gaṇeśa halt for a while in order to grasp their meaning. In the meantime Vyāsa composed many other verses. The verses so composed (numbering 8800) are called 'Grantha-granthis' and are scattered throughout the work.<sup>1</sup> He composed these verses out of Kutūhala

1. Mbh. 1, 74-83

काव्यस्य लेखनाद्यय गणेशः स्मर्यतां मुने ।

सौतिरुवाच . . .

एवमाभाष्य तं ब्रह्मा जगाम स्वं निवेशनम् ॥

ततः सस्मार हेरवं व्यासः सत्यवतीसुतः ।

स्मृतमात्रो गणेशानो भक्तचिन्तितपूरकः ॥

तत्राजगाम विघ्नेशो वैदव्यासो यतः स्थितः ।

पूजितश्चोपविष्टश्च व्यासैर्नोक्तस्तदानघः ॥

लेखको भारतस्यास्य भव त्वं गणनायक ।

मयैवं प्रोच्यमानस्य मनसा कल्पितस्य च ॥

वृत्तैतत्प्राह विघ्नेशो यदि मे लेखनी क्षणम् ।

लिखतो नावसीदैत तदा स्यां लेखको ह्यहम् ॥

व्यासोऽप्युवाच तं देवमबुध्वा मा लिख क्वचित् ।

त्रोमित्युक्त्वा गणेशोऽपि बभूव किल लेखकः ॥

ग्रन्थग्रन्थिं तदा च मुनिर्गूढं कुतूहलात् ।

यस्मिन् प्रतिज्ञया प्राह मुनिर्द्वैपायनस्त्वदम् ॥

ब्रष्टो श्लोक सहस्राणि ब्रष्टो श्लोकशतानि च ।

ब्रह्म वेदमि शुको वेत्ति संजयो वेत्ति वा न वा ॥

तच्छ्लोककूटमपि ग्रथितं सुदृढं मुने ।

भेतुं न शक्यतेऽर्थस्य गूढत्वात् प्राञ्चितस्य च ॥

सर्वज्ञोऽपि गणेशो यत्क्षणमास्ते विचारयन् ।

तावच्चकार व्यासोऽपि श्लोकानन्यान् बहूनि ॥



1. Mph. J. 74-88



with the desire of displaying his extraordinary skill and cleverness of speech.<sup>1</sup>

It is not possible to cite all the Kūṭa poems contained in this huge work, but a few illustrations quoted here will show that these knotty poems comprise almost all the aspects of Kūṭa expression and opened a way for later writers to indulge in this sort of literary feat. The following is a fine example of Kūṭa through the use of 'Yamaka' and 'Śleṣa'.

प्राज्ञः प्राज्ञप्रलापः प्रलापज्ञमिदं वचः ।

प्राज्ञं प्राज्ञः प्रलापज्ञं प्रलापज्ञो वचोऽब्रवीत् ॥<sup>2</sup>

(That wise man who was fully conversant with the local dialects of the rustic people spoke these words to him who could also understand those dialects well. The words could not be understood by those who were ignorant of them but only by those who understood them). Here the word 'Prājñah' means 'a wise man' 'difficult to know' and also 'ignorant'. Similarly the word 'Pralāpajñah' means 'one who knows the dialects of the rustic people' and also 'prating or idle words of the uncultured'. It is taken from the Ādiparva and refers to Vidura who informed Yudhiṣṭhira in enigmatic words of the mischievous plot of Duryodhan to burn the five Pāṇdavas alive in the lac house which was built in Vārṇāvata for that purpose. The verse can be construed as follows:-

प्राज्ञप्रलापः प्राज्ञः विदुरः प्रलापज्ञं युधिष्ठिरं ।

प्राज्ञः प्रलापः प्रलापज्ञं प्राज्ञम् इदं वचः अब्रवीत् ॥

'Prājñapralāpajñah' is an adjective of 'Prājñah' meaning 'that wise Vāidura who was well acquainted with the local dialects.' 'Pralāpajñah' is an adjective of Yudhiṣṭhira. The words 'Prājñah' and 'Pralāpajñah' in the second line are both governed by the sixth case and mean 'of the ignorant' and 'of one who knows the import of such expressions' respectively. Then 'Prājñah' and

1. Mbh. 1, 1-80.

2. Mbh. 1, 145-20.

3. Mbh. 1, 145-22.

4.



cleverness of speech.

It is not possible to cite all the Kûka poems contained in this huge work, but a few illustrations quoted here will show that these knotty poems comprise almost all the aspects of Kûka expression and opened a way for later writers to indulge in this sort of literary feat. The following is a fine example of Kûka through the use of 'Yamaka' and 'Sôka'.

१. जप मंत्रो जपान्तर : जपान्तर इति : इति  
२. मन्त्रो जपान्तर जपान्तर इति : इति

was built in Vāṇavata for that purpose. The verse can be  
Duryodhan to burn the five Pāṇavas alive in the lac house which  
Yudhiṣṭira in enigmatic words of the mischievous plot of  
It is taken from the Ādiparva and refers to Vidura who informed  
people' and also 'prating or idle words of the uncultured'.  
'praśapaññah' means 'one who knows the dialects of the rustic  
'difficult to know' and also 'ignorant'. Similarly the word  
understood them). Here the word 'praññah' means 'a wise man'  
stood by those who were ignorant of them but only by those who  
understand those dialects well. The words could not be under-  
of the rustic people spoke these words to him who could also  
(That wise man who was fully conversant with the local dialects)

॥ प्रणिष्टः नमो भगवते वासुदेवाय ॥

'prājñāpāṭhaḥ' is an adjective of 'prājñā', meaning 'that  
 wise Vāṇara who was well acquainted with the local dialects'.  
 'prājñāpāṭhaḥ' is an adjective of 'prājñā'. The words 'prājñā'  
 and 'prājñāpāṭhaḥ' in the second line are both governed by the  
 sixth case and mean 'of the ignorant' and 'of one who knows the  
 language of such expressions' respectively. Then 'prājñā' and



'Pralāpajñam' are both adjectives of 'Vācaḥ' meaning 'of which the sense is difficult to grasp' and 'the words of the uncultured' respectively.

The following two verses spoken by Vidura to Yudhiṣṭhira present Kūṭa expression based on the etymological meanings of words or the device of dropping some syllables from the words.

ब्रलोहं निशितं शस्त्रं शरीरपरिकर्तनम् ।

यो वेत्ति न तु तं ध्वनन्ति प्रतिघातविदं द्विषः ॥<sup>1</sup>

(It has already been explained before).<sup>2</sup>

कक्षघ्नः शिशिरघ्नश्च महाकक्षे विलोकसः ।

न दहेदिति चात्मानं यो रक्षति स जीवति ॥<sup>3</sup>

(That cheat will set fire to that house. He is a formidable enemy. You can save yourself from him only if you escape through a subterranean way).

Here the word 'Kakṣaghnaḥ' means 'one who is to escort you. It is interpreted as 'Kakṣe', i.e., in proximity, 'hanti', i.e., goes. Thus it refers to Purocana a cheat who was sent by Duryodhana to Vārṇāvatā with the instructions to set fire to the lac house and destroy the Pāṇḍavas. The word 'Śiśira' is derived from the root 'Śr-' to destroy and means 'fire' here and 'Śiśiraghnaḥ' means 'he who destroys by fire'. 'Mahākakṣe' means 'in face of that great enemy'. The word 'Kakṣa' is derived here as 'Kaṁ Sukhaṁ hanti iti' i.e., 'he who destroys one's happiness and hence an enemy. In the following example Kūṭatva is brought about by the use of Yamaka.

पूर्णात् पूर्णान्युदरन्ति पूर्णात् पूर्णानि चक्षुरे ।

हरन्ति पूर्णात् पूर्णानि पूर्णमेवावशिष्यते ॥<sup>4</sup>

(All complete things come out of the one complete Being; all complete ones are made from the one complete Being. The complete

1. Mbh. 1, 145-22.

2. See page 34.....

3. Ibid. 1, 145-3.

4. Mbh. 5, 46-9.



'Pralāpañam' are both adjectives of 'Vāsanā' meaning 'of which the sense is difficult to grasp' and 'the words of the ungraspable' respectively.

The following two verses spoken by Vidura to Yudhishthira present Kūṭa expression based on the etymological meanings words or the device of dropping some syllables from the words

यत् किञ्चिद् वदति तत्तु यत्तु यत्तु ।  
तत्तु यत्तु यत्तु यत्तु यत्तु यत्तु ॥ १ ॥  
(It has already been explained before).<sup>2</sup>

यत्तु यत्तु यत्तु यत्तु यत्तु यत्तु ।  
यत्तु यत्तु यत्तु यत्तु यत्तु यत्तु ॥ २ ॥

(That cheat will set fire to that house. He is a formidable You can save yourself from him only if you escape through a subterranean way).

Here the word 'Lakṣaṇa' means 'one who is to escort you' it is interpreted as 'Kakṣa' i.e., in proximity, 'Kakṣa' goes. Thus it refers to someone a cheat who was sent by us to Vāṇavata with the instructions to set fire to the house and destroy the pāṇavas. The word 'Kakṣa' is derived from the root 'kṣ' to destroy and means 'fire' here and 'Kakṣa' means 'he who destroys by fire'. 'Kakṣa' means 'in face of that great enemy'. The word 'Kakṣa' is derived here as 'Kakṣa' 'Kakṣa' 'Kakṣa' i.e., 'he who destroys one's happiness' and hence an enemy. In the following example Kūṭa is brought about by the use of Yamaka.

यत्तु यत्तु यत्तु यत्तु यत्तु यत्तु ।  
यत्तु यत्तु यत्तु यत्तु यत्तु यत्तु ॥ ३ ॥

(All complete things come out of the one complete being; all complete ones are made from the one complete being. The con-

1. Mss. 1, 145-22. 2. See page 22. ...  
3. Mss. 2, 46-2. 4. Mss. 3, 145-3.



ones take their all from the one complete Being and even then the one complete Being remains Complete i.e., undisturbed). Here the word 'Pūrṇat' means from the Supreme Being which is complete in itself and Pūrṇāni refers to the individual souls born of the Supreme soul.<sup>1</sup>

Here is a riddle of the type of mystic expression.

तंत्रं चेदं विश्वरूपं युवत्यो वयसस्तून् सततं वर्तयन्त्यौ ।

कृष्णान् सितांश्चैव विवर्तयन्त्यौ भूतान्यजस्रं भुवनानि चैव ॥<sup>2</sup>

(Two young women of Universal form are incessantly weaving this net with white and black threads alternately interspersed and changing all the beings and the regions). It is a description of the life changing at every moment in this world. The two young women are the two stages of childhood and old age and the white and black threads are the pleasures and pains surrounding all living beings.

The following is an example of Kūta based on 'Chain of words' and homonymous words.

नदी जलं केशवनारि-केतुर्नगाह्वयो नाम नगारि पुनः ।

एषोऽङ्गना वेषधरः किरीटी जित्वा वयं नैष्यसिंहाय गावः ॥<sup>3</sup>

(O Bhīṣma! this person disguised as a woman seems to be Arjuna, the son of Indra and possessing the flag with the sign of monkey on it). When Arjuna disguised as Brhannalā appeared in the battle-field to assist Uttara, the son of Virāta against the invasion of the Kauravas, Droṇācārya suspected him and spoke to Bhīṣma in enigmatic words.

'Nadīja' means 'born of a river' i.e., Bhīṣma the son of the river Ganges. The expression 'Laṅkeśavanāriketuḥ' means 'monkey bannered' and is interpreted as follows--

'Laṅkeśa' is Rāvana, the lord of Laṅkā; his 'Vana' i.e., garden was 'Asoka', its 'ari' enemy (destroyer) was Hanumān and he was the 'Ketu' (sign) of the flag of Arjuna.

1. Cf.

पूर्वमिदं पूर्वमिदः पूर्वात्पूर्वमुदच्यते ।

2. Mṛh. 1, 3-147.

3. Ibid. 4, 39-10.

पूर्वस्य पूर्वमादाय पूर्वमेवावशिष्यते ॥ ईशोपनिषत् ।



souls born of the Supreme soul.  
 is complete in itself and Purnānt refers to the individual  
 Here the word 'purnānt' means from the Supreme Being which  
 the one complete Being remains Complete i.e., undisturbed).  
 ones take their all from the one complete Being and even then

Here is a riddle of the type of mystic expression.

। विष्णुः शिवः ब्रह्मा विष्णुः शिवः ब्रह्मा

of words; and homonymous words.

The following is an example of Kats based on 'Chain the pleasures and pains surrounding all living beings, childhood and old age and the white and black threads are in this world. The two young women are the two stages of It is a description of the life changing at every moment interspersed and changing all the beings and the regions) weaving this net with white and black threads alternately (Two young women of Universal form are incessantly

and he was the 'Peta' (sign) of the flag of Arjuna. Garuda was 'Abaka', the 'art' enemy (destroyer) was Hanuman, 'Lanka' is Ravana, the lord of Lanka; his 'Peta' i.e., means 'monkey bannered', and is interpreted as follows: the river Ganges. The expression 'Lankavannarika' means 'Nadija', means 'born of a river' i.e., Krishna the son of suspected him and spoke to Krishna in enigmatic words. Virata against the invasion of the Kauravas, Dronacharya appeared in the battle-field to assist Uttara, the son of sign of monkey on it). When Arjuna disguised as Bhishma's Arjuna, the son of Indra and possessing the flag with the (O Bhishma! this person disguised as a woman seems to be



'Nagāhvayaḥ' means 'he whose name is 'Naga' i.e., Arjuna. (It is also the name of a tree). 'Nagārisūnuḥ' means Arjuna 'the son of Indra -- the enemy of the mountains.' The following is a well known Kūṭa poem based on Śleṣa.

विषं भुङ्क्व सहा मातृविनाशं प्राप्नुहि ध्रुवम् ।

राजन् कैव विना नाम्यां स्फुटं कृष्णाजिनं वरम् ॥ <sup>I</sup>

(I. O King! take poison with all your counsellors and thus be destroyed indeed; for in the absence of any hopes to regain and enjoy the kingdom, it is better for a person of respectable birth to put on the skin of black deer, i.e., retire from life.)

(II. There is another meaning of the verse, 'Enjoy O King! this widely spread kingdom with all your counsellors and be happy indeed). In the former interpretation the word 'Kena' means 'happiness' and 'Nābhyām' means 'for a high born man' while in the latter interpretation the sense of kingdom (Rājyaṃ) is obtained from the word 'Kṛṣṇājinaṃ' by dropping from it the syllables k, ṣ, and the two nasals and then by joining the remaining syllables ṛ, āji and aṃ according to the rules of Sandhi. A fine piece available in the anthologies is ascribed to the Mahābhārata though not found in the extant recensions of the work.

खचरस्य सुतस्य सुतः खचरः खचरी जननी न पिता खचरः ।

खचरस्य सुतेन इतः खचरः खचरि परिरोदिति हा खचरः ॥ ३

It refers to the death of Ghatotkaca and means as follows:-

'A demon (Ghatotkaca) was the son of the son of wind (i.e., of Bhīma). His mother was a demonlady (Hidimbā) but his father was not a demon. The demon (Ghatotkaca) was killed by the son of the sun (i.e., Karna). His mother, therefore,

1. Mbh. 5, 196 App. Also subh. as referred on P. 22.



'Nagābhaya', means 'he whose name is Naga', i.e., Arjuna. (It is also the name of a tree). 'Nagābhaya' means Arjuna 'the son of Indra -- the enemy of the mountains'. The following is a well-known Kṛta poem based on these.

तुम्हें मैं जानूँ कि तुम्हें मैं जानूँ ।

तुम्हें मैं जानूँ कि तुम्हें मैं जानूँ ।

अथ

(I. O King! take poison with all your counsellors and thus be destroyed indeed; for in the absence of any hopes to regain and enjoy the kingdom, it is better for a person of respectable birth to put on the skin of black deer, i.e., retire from life.)

(II. There is another meaning of the verse, 'Enjoy O King! this widely spread kingdom with all your counsellors and be happy indeed'. In the former interpretation the word 'Kena' means 'happiness', and 'Nābhaya' means 'for a high born man' while in the latter interpretation the sense of kingdom (Rājya) is obtained from the word 'Kṛtāntam' by dropping from it the syllables 'k', 'ā', and the two nasals and then by joining the remaining syllables 't', 'ā', and 'n' according to the rules of sandhi. A fine piece available in the anthology is ascribed to the Mahābhārata though not found in the extant recensions of the work.

तुम्हें मैं जानूँ कि तुम्हें मैं जानूँ ।

तुम्हें मैं जानूँ कि तुम्हें मैं जानूँ ।

It refers to the death of Ghatotkacha and means as follows:- 'A demon (Ghatotkacha) was the son of the son of wind (i.e., of Bṛhma). His mother was a demoness (Hidimba) but his father was not a demon. The demon (Ghatotkacha) was killed by the son of the son (i.e., Karna). His mother, therefore,

1. Rev. S. The App. Also published in 1917



mourns saying--'O my son alas!' The word 'Khacara' is explained as 'Khe ākāśe caratīti' (i.e., one that moves in the sky) and thus it means (1) the wind, (2) demon and (3) the sun. The son of wind means 'Bhīma' and the son of the sun was Karna while the mother of Ghatotkaca was Hidimbā (a demon lady).

After the Mahābhārata, Kūṭa expression was resorted to plentifully by the writers of both the devotional and secular poetry. The Tāntrikas evolved a definite code of words or syllabic symbols which are used to signify some specific sense. The principal aim of the writers of devotional poetry was the preservation of the secrecy of their religious ideas and practices while that of the writers of secular or ornate poetry was simply to create wonder and display their erudition and skill in poetic art. Some Kūṭa poems of the type of the metaphysical and spiritual expression are found in the Bhāgavatapurāṇa also. Only two examples are quoted here:-

द्वे वस्य बीजे शतमूलस्त्रिनालः पंचसंघः पंच रस प्रसूतिः।

दशैक शाखो द्विवसुपर्ण नीहास्त्रिवत्कलो द्विकलोऽर्क प्रविष्टः॥ १

(This tree which has two seeds, one hundred roots, three stalks, five stems, fruits of five fold taste, eleven branches, a nest with birds perched on it, three kinds of bark and two kinds of birds is entering the sun). It is a description of the Universe in metaphorical language. The reference is made respectively to virtue and sin as the two seeds, ambition in its manifold form as the roots, the three attributes Satva, Rajas and Tamas as the stalks, the five elements as the stems, the five sense-objects as fruits of five-fold taste, the senses as the branches, Jīva and Ātman as the two birds, the three regions as the barks and pain and pleasure as the two fruits. A similar idea is expressed in the following verse also:-



mountains saying--'O my son alas! The word 'Khasara' is explained as 'the Khada caraviti' (i.e., one that moves in the sky) and thus it means (1) the wind, (2) demon and (3) the sun. The son of wind means 'Bhika' and the son of the sun was Karsa while the mother of Ghastakasa was Hidimba (a demon lady).

After the Mahabharata, Kusa expression was resorted to plentifully by the writers of both the devotional and secular poetry. The Tantarikas evolved a definite code of words or syllabic symbols which are used to signify some specific sense. The principal aim of the writers of devotional poetry was the preservation of the secrecy of their religious ideas and practices while that of the writers of secular or ornate poetry was simply to create wonder and display their erudition and skill in poetic art. Some Kusa poems of the type of the metaphysical and spiritual expression are found in the Bhagavatsamhita also. Only two examples are quoted here:-

इहै ब्रह्म वेदी शक्तुलीकृतः पंक्तः पं १४ सूक्तिः ॥  
इहैक शक्तिं द्विचतुर्दशैकं त्रिचतुर्दशैकं शक्तिः ॥ १

(This tree which has two seeds, one hundred roots, three stalks, five stems, fruits of five fold taste, eleven branches, a nest with birds perched on it, three kinds of bark and two kinds of birds is entering the sun). It is a description of the Universe in metaphorical language. The reference is made respectively to virtue and sin as the two seeds, ambition in its manifold form as the roots, the three attributes Satva, Rajas and Tamas as the stalks, the five elements as the stems, the five senses-objects as fruits of five-fold taste, the senses as the branches, Jiva and Atman as the two birds, the three regions as the bark and pain and pleasure as the two fruits. A similar idea is expressed in the following verse also:-



एकायनोऽसौ द्विफलस्त्रिमूलश्चतुरसः पंचविधः षडात्मा ।

सप्त त्वगष्टविटपो नवाक्षो दशच्छदी द्विस्त्रयोदश्यादि वृक्षः ॥  
1.

(This primeval tree has one abode, two fruits, three roots, four-fold taste, five varieties, six souls, seven barks, eight branches, nine eyes, ten leaves and two birds).

Among the writers of ornate poetry Daṇḍin mentions in his *Kāvyādarśa* sixteen varieties of *Prahelikā* -- some of which furnish good examples of artistic *Kūṭa*.<sup>2</sup> Similarly in the *Vidagdha-mukhamāṇḍana* of Dharmasūri, there are a few varieties of *Citrakāvya* which can very well be regarded as *Kūṭa* poems. Even great writers like Māgha, Bhāravi and Śrīharṣa also composed *Kūṭa* poems. Śrīharṣa has stated definitely that he has put some knotty poems (*Granthagranthis*) in his *Naiṣadhiya-Carita*.<sup>3</sup> The thirteenth Chapter of this book is full of such verses which have sometimes as many as five interpretations. Besides, there is a good collection of *Kūṭa* poems in Anthologies like the 'Subhāṣita-ratnabhāṇ-ḍāgāra' etc.. A few illustrations are quoted here to indicate how the tradition of artistic *Kūṭa* developed in later classical Sanskrit.

Here is an example of Deceptive riddle (*Vaṇcitā Prahelikā*), where deception is occasioned by a word of which the current sense is other than the one intended:-

कुब्जामासे विमानस्य यथा ते वर्धते रतिः ।

नैवं निर्विशतो नारीरमूली विहस्मिनी ॥<sup>4</sup>

(The way in which your joy vexes as thou dost enjoy the humpbacked - or the lady from the city of Kānyakubja -, not so does it wax when thou dost enjoy other ladies that mock even the celestial damsels).<sup>5</sup> The word *Kubjā* means

1. Ibid 70, 2-27.

2. The following are the sixteen types of *Prahelikās* mentioned by Daṇḍin:-

समागता, वंचिता, व्युत्क्रान्ता, प्रमुषिता, समानरूपा, परुषा, संख्याता,

3. *Naiṣadh.* 22-154.

4. *K.D.* III - 109.

5. Belvelkara's Translation.



प्रथमः प्रश्नः ।

द्वितीयः प्रश्नः ।

1.

(This primeval tree has one abode, two fruits, three roots, four-fold taste, five varieties, six souls, seven barks, eight branches, nine eyes, ten leaves and two birds). Among the writers of ornate poetry Dandin mentions in his *Kāvyaśāstra* sixteen varieties of *Prabandhika* -- some of which furnish good examples of artistic *Kāvya*.<sup>2</sup> Similarly in the *Vibhanga-mahamāhātmya* of Bhāṣaṇī, there are a few varieties of *Chitrakāvya* which can very well be regarded as *Kāvya* poems. Even great writers like Māgha, Bhāṣaṇī and Śrīhara also composed *Kāvya* poems. Śrīhara has stated definitely that he has put some knotty poems (*Granthagrāntika*) in his *Naṭyaśāstra*.<sup>3</sup> The thirteenth chapter of this book is full of such verses which have some times as many as five interpretations. Besides, there is a good collection of *Kāvya* poems in *Anthologies* like the '*Sūbhāṣita-ratanabhāṣaṇī*', etc. A few illustrations are quoted here to indicate how the tradition of artistic *Kāvya* developed in later classical Sanskrit. Here is an example of deceptive riddle (*Vāñchita* *Prabandhika*), where deception is occasioned by a word of which the current sense is other than the one intended:-

प्रथमः प्रश्नः ।

द्वितीयः प्रश्नः ।

(The way in which your joy vexes as thou dost enjoy the humpbacked - or the lady from the city of Kānyakubja - not so does it wax when thou dost enjoy other ladies that rock even the delicate damels).<sup>4</sup> The word *Kuṣṭha* means

1. Ibid. 70, 2-27.  
2. The following are the sixteen types of *Prabandhika* mentioned in Dandin:-  
3. *Naṭyaśāstra*, 22-100.  
4. *S. D. II - 100.*  
5. *Prabandhika's Translation.*



'the hump-backed woman named Kubjā' and also a lady from Kānyakubja. The following is an example of Desperate riddle (Paruṣā) where some sounds (not words) by some forced etymology make to have a sense that is only barely possible by grammatical rules:-

सुराःसुरालये स्वरं भ्रमन्ति दशनार्चिता ।  
मज्जन्त इव मत्तास्ते सीरे सरसि संप्रति ॥ १

1.

(The liquor-vendors (gods), with their blooming teeth are wandering unrestrained in the house of liquor (Temple of gods), and being thus intoxicated they seem not as it were to be immersed into the very lake of wine (into the divine lake Mānasa).<sup>2</sup>

The following is an example of Etymologistic or Restrictive riddle taken from Daṇḍin.

विजितात्म-भवेद्देवि गुरुपादहतो जनः ।  
हिमापहा मित्रघरेव्याप्तं व्योमाभिनन्दति ॥

3.

(People afflicted by the rays of the Sun - the father of Karṇa - the enemy of Arjuna (the son of Indra) who was vanquished by the bird (Garuḍa) rejoicing in the sky covered with these (clouds) that hold (water) which is the enemy of that which dispels cold (i.e. fire).<sup>4</sup> Here the import is grasped from a series of etymologistic interpretations. This variety is very common in Hindi poetry. Of the two varieties of Prahelikā Ārthī (sensory) and Śābdī (verbal) mentioned by Śrī Dharma Sūri the following is an example of the Ārthī Prahelikā.

अंजनाभमहावारि वाहोघ-निचिताम्बरा ।  
कंदंव-कंदली कंदरजः पद्मलवायवः ॥ 5

1. K.D. III - 113.

2. Belvelkara's Translation.

3. K.D. III - 120.

4. Bel. Trans.

5. K.D. III - 123.



possible by grammatical rules:-  
forced etymology make to have a sense that is only barely  
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Kāṇvaśāstra. The following is an example of desperate  
the pump-backed woman named Kūṣṭha, and also a lady from

१. तस्मिन्नेति शब्देन विदितं भवति  
२. तस्मिन्नेति शब्देन विदितं भवति

divine lake Nānasa).<sup>2</sup> to be immersed into the very lake of wine (into the gods), and being thus intoxicated they seem not as it were wandering unrestrained in the house of Ildor (Temple of (The Ildor-vendora (gods), with their blooming teeth are

The following is an example of Ezymological or

of the Ārti Pralīkṣa. mentioned by Śrī Bhāṣya Śūta the following is an example varieties of pralīkṣa Ārti (sensory) and śābdi (verbal). This variety is very common in Hindi poetry. Of the two grasped from a series of etymological interpretations. of that which dispels cold (i.e. fire). Here the import is with these (clouds) that hold (water) which is the enemy vanquished by the bird (Garuda) rejoicing in the sky covered Karna - the enemy of Arjuna (the son of Indra) who was (People afflicted by the rays of the Sun - the father of

1. N. D. M. - 113.  
1. Develthart's Translation.  
2. N. D. M. - 114.  
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210. N. D. M. - 322.  
211. N. D. M. - 323.  
212. N. D. M. - 324.  
213. N. D. M. - 325.  
214. N. D. M. - 326.  
215. N. D. M. - 327.  
216. N. D. M. - 328.  
217. N. D. M. - 329.  
218. N. D. M. - 330.  
219. N. D. M. - 331.  
220. N. D. M. - 332.  
221. N. D. M. - 333.  
222. N. D. M. - 334.  
223. N. D. M. - 335.  
224. N. D. M. - 336.  
225. N. D. M. - 337.  
226. N. D. M. - 338.  
227. N. D. M. - 339.  
228. N. D. M. - 340.  
229. N. D. M. - 341.  
230. N. D. M. - 342.  
231. N. D. M. - 343.  
232. N. D. M. - 344.  
233. N. D. M. - 345



These are the days when the sky is overspread by the mass of clouds resembling collyrium and when the winds are fed with the filament of Kadamba and Kandali flowers. Here the compound words are interpreted in two ways giving two different meanings.

The following is an illustration of the śābdī (verbal) riddle which presents a fine example of Kūṭa.

संदारिमध्यापि न वैरियुक्ता नितान्तरम्यापि सितैर्वनित्यम् ।  
यथोक्तवादिन्यपि नैवदुत्तिका का नाम कान्तेति निवेदयाशु ॥ <sup>I</sup>

(Tell us quickly the name of that thing which though stays always in the midst of enemies, yet is not surrounded by the enemies; which has the syllable 'ari' as the middle part of its name, yet it has no 'ari', i.e., enemy; which is deep red, yet always white (highly devoted and possessing the letter Sa); which speaks as directed, yet is not a messenger (i.e., repeats what is taught) and which is beautiful (has the letter 'Kā', at the end). The answer is 'Sārikā' (female parrot).

Among the sixty four varieties of art (Kalā) described by Vātsyāyana in his Kāmasūtra the following are connected with poetic composition-- Prahelikā, Durvācakayoga, Kāvyaśamasyā pūraṇa, Akṣara Muṣṭikā-Kathana, Mlecchita-Vikalpa, Sampāṭh-ya, Mānasī, Kāvya-kriyā and Kriyākalpa. They were meant for recreation and success in debating clubs (Kṛīḍārthāḥ, Vādārthāśca).<sup>2</sup> Of these besides Prahelikā, Akṣara-Muṣṭikā also seems to be a variety of Kūṭa, e.g.:-

1. V. M. chap. 4.

2. गहन-प्रसन्नसर्वा कतिपय-सूत्रा मिमामनन्तसुखीम् ।

अनयीत्याक्षर-मुद्रां वाच-समुद्रे परिल्लवते ॥ V. M. chap. 4.



These are the days when the sky is overcast by the mass  
of clouds resembling collyrium and when the winds are  
fed with the filament of Kadamba and Kandal flowers.  
Here the compound words are interpreted in two ways  
giving two different meanings.

The following is an illustration of the *śābdi*  
(verbal) riddle which presents a fine example of *Kāva*.

(Tell us quickly the name of that thing which though  
stays always in the midst of enemies, yet is not surrounded  
by the enemies; which has the syllable 'ari' as the middle  
part of its name, yet it has no 'ari'; i.e., enemy; which  
is deep red, yet always white (highly devoted and possessing  
the letter *sa*); which speaks as directed, yet is not a  
messenger (i.e., repeats what is taught) and which is  
beautiful (has the letter 'ka' at the end). The answer  
is 'śārikā' (female parrot).

Among the sixty four varieties of art (*Kāva*) described  
by Vātsyāyana in his *Kāmasūtra* the following are connected  
with poetic composition-- *Prabandha*, *Urvāśakāya*,  
*Kāvaśamāyā*, *Urvāśa*, *Ākṣa*, *Ākṣa*, *Ākṣa*, *Ākṣa*,  
*Vikāṣa*, *Samāṣa*, *Kāvaśakāya*, *Kāvaśakāya*, *Kāvaśakāya*,  
They were meant for recreation and success in debating  
clubs (*Ākṣa*, *Urvāśa*, *Vāśa*). Of these besides  
*Prabandha*, *Ākṣa*, *Urvāśa* also seems to be a variety  
of *Kāva*, etc.



मेवमिकसिक्तुवृध मकुंमी मूय सवांसु शकनिधक ब्राह्मः  
फा वै वै ज्यै ब्राह्मा भा ब्रा का मा पौ मा चैव ॥

I

Here the twelve parts of the zodiac (Rāsis) are indicated by their first syllables, then are given the names of the objects of these rāsis and then the names of the twelve months in the year.

A few Kūṭa verses are quoted here from the Subhāṣitaratna Bhāṇḍāgāra.

सुवर्णस्य सुवर्णस्य सुवर्णस्य च जानकि ।

प्रेषिता तव रामेण सुवर्णस्य च मुद्रिका ॥

2

(O Jānaki, here is sent to you by Rāma this ring made of genuine gold and engraved with the beautiful letters of the name of Rāma). Here the word 'Suvarṇasya' is used in the following different meanings:- (1) of beautiful colour, (2) of gold, (3) possessing beautiful letters and (4) genuine.

The following is an illustration in which the sense is disguised in a chain of words and the pun on one word.

शमीगर्भस्य यो गर्भस्तस्य गर्भस्य योरिषुः ।

रिषुर्गर्भस्य यो मती स मे विष्णुः प्रसीदतु ॥

3

(May that God Viṣṇu be pleased with me--Viṣṇu who is the lord of Lakṣmī the child of (water)--the enemy of that which resides in the interior of the Śamī Tree i.e., of fire). Here the word 'garbha' means 'interior' and also 'a child'. Fire is said to reside in the interior of a Śamī tree. The enemy of fire is water and by the child of water is meant here the goddess Lakṣmī who was born of the ocean.

In the following verse the word 'Sūla' is taken in a peculiar sense of 'business' and thus it renders the

1. V.M. Chap 4.

2. Subh. P. 196.

3. Subh. P. 196.



months in the year.

objects of these rāsas and then the names of the twelve  
by their first syllables, then are given the names of the  
Here the twelve parts of the zodiac (Rāsas) are indicated

। श्रीगुरु नमः श्रीगुरु नमः श्रीगुरु नमः

॥ तस्मिन् पश्यन्तु भवन्तु नमो तस्मिन् ॥

of the name of Rāma). Here the word 'Suvarnaya' is used in the following different meanings:- (1) of beautiful color, (2) of gold, (3) possessing beautiful letters and (4) genuine.

The following is an illustration in which the sense is disguised in a chain of words and the pun on one word.

॥ तुमारे: शुभां न म तिम नि नमिगुटी

I. V. M. A. Y. I.  
B. B. B. B. B. B.  
C. C. C. C. C. C.



meaning of the whole verse difficult to grasp. Similarly the word 'Atta' means 'food' and 'śiva' signifies 'the Vedas').

ब्रह्मलोक जनपदाः शिवशूलश्चतुष्पदाः ।

प्रमदाः केशशूलिन्यो भविष्यन्ति कलौयुगे ॥

1

(In the Kali age the cities will indulge simply in the business of selling food grains, the followers of the four paths (Varnas) will be selling the knowledge of the Vedas, and the women will be bargaining their chastity (lit., taking price for their beautiful hair).

वायुमित्रं सुतं बन्धुवाहनारतिभूषणशिरोवल्ग्विनी ।

तज्जबैरि भगिनीपतेः सखा पातु मां कमललोचनो हरिः ॥ 2

(May that lotus-eyed God Viṣṇu - the friend of Arjuna - protect me). Here the whole expression beginning with 'Vāyu' and ending with 'Pateḥ' means 'of Arjuna' and is interpreted as follows:- Vāyu i.e., wind, its friend i.e., fire, its son i.e., Kārtikeya, his vehicle i.e., peacock, its enemy i.e., snake which is an ornament of Śiva's head. On the head of Śiva there lies the river Ganges whose son was Bhīṣma. Bhīṣma's enemy was Śikhandīn whose sister was Draupadī and her husband was Arjuna.

Some of the varieties of Citrakāvya found in Bhāravi's Kirātārjunīya, Māgha's Śisupālavadha and Śrīharṣa's Naiṣadhīyacarita present fine examples of Kūṭa-kāvya. They are generally based on poetic figures (Alaṅkāras). The following is an example taken from the 'Kirātārjunīya' which has three different meanings.

1. Subh. p. 196.

2. Ibid.



meaning of the whole verse difficult to grasp. Similarly the word 'Atta' means 'food' and 'siva' signifies 'the Vedas'.

शिवः पितृभ्योऽन्नं ददाति ।

शिवः पितृभ्योऽन्नं ददाति ॥

I

(In the Kali age the cities will indulge simply in the business of selling food grains, the followers of the four paths (Varnas) will be selling the knowledge of the Vedas, and the women will be bargaining their chastity (lit., taking price for their beautiful hair).

शिवः पितृभ्योऽन्नं ददाति ।

शिवः पितृभ्योऽन्नं ददाति ॥

(May that lotus-eyed God Vishnu - the friend of Arjuna - protect me). Here the whole expression beginning with 'Vayu' and ending with 'pateh' means 'of Arjuna' and is interpreted as follows: - Vayu i.e., wind, its friend i.e., fire, its son i.e., Kārtikeya, his vehicle i.e., peacock, its enemy i.e., snake which is an ornament of Siva's head. On the head of Siva there lies the river Ganges whose son was Bhīma. Bhīma's enemy was Śikhaṇḍin whose sister was Draupadī and her husband was Arjuna. Some of the varieties of Citrakāvya found in Bhāṭṭi's Kīrtīśrīnīya, Māgha's Śāṅgāvalāha and Śrīharṣa's Nāṭyaśāstra present fine examples of Kūṭa-kāvya. They are generally based on poetic figures (Alaṅkāras). The following is an example taken from the 'Kīrtīśrīnīya', which has three different meanings.

1. अन्नं ददाति ।

2. ददाति ।



जगतीशरौ युक्तो हरिकान्तः सुधासितः ।  
दानवर्षकृताशंसो नागराज इवावमी ॥ १

1. Engaged in battle with Śiva (in the protection of the world), bright as a lion (beloved of lions), dark in colour (white like lime) generous and desirous of Victory (the very object of the desires of Dānavas, Ṛsis and the God Cupid), Arjuna shone in the world as the Himālaya, the lord of mountains.
2. Capable of fight with the Hākṣasas, beloved of Indra, bright as nectar, generous (oozing rut) and desirous of Victory, he shone like Airāvata, the king of elephants.
3. Engaged in the protection of the world, beloved of Kṛṣṇa, protector of the people, dark in colour and praised by Dānavas, Ṛsis and Lakṣmī, he shone like Śeṣa the king of Serpents.

Here the word 'Nāgarāja' is interpreted in three ways:-

- (1) Nā + Agarāja, where Nā means (man' i.e., Arjuna and 'Agarāja' means king of mountains i.e., the Himālaya; (2) King of elephants i.e., Airāvata and (3) king of Serpents i.e. Śeṣa. Arjuna is compared with all these three and the adjectival phrases are explained accordingly to apply to all of them.

A similar example of Kūṭa in which each expression has three different senses is the following verse of Māgha.

सदामदबलप्रायः समुद्रतरसो वमी ।

प्रतीतविक्रमः श्रीमान् हरिर्हरिवापरः ॥ २

(Kṛṣṇa shone like another Indra or the Sun). The word 'Hari' is used here in three senses:- (1) Kṛṣṇa, (2) Indra and (3) the Sun. Accordingly the adjectival phrases are also

1. Kirāt. 15-45.
2. Śiśu 19-116.

460-MS.



सर्पराजः शेषः ॥ १ ॥  
 अश्वत्थामः ॥ १ ॥

1. Engaged in battle with Siva (in the protection of the world), bright as a lion (beloved of lions), dark in colour (white like lime) generous and desirous of Victory (the very object of the desires of Dānavas, Rāks and the God Cupid), Arjuna shone in the world as the Himaḍaya, the lord of mountains.
2. Capable of fight with the Nākasas, beloved of Indra, bright as nectar, generous (cooling) and desirous of Victory, he shone like Airāvata, the king of elephants.
3. Engaged in the protection of the world, beloved of Kṛṣṇa, protector of the people, dark in colour and praised by Dānavas, Rāks and Lakṣmī, he shone like Śeṣa the king of Serpents.

Here the word 'Nāgarāja' is interpreted in three ways:-  
 (1) Nā + Rāja, where Nā means 'man', i.e., Arjuna and 'Rāja', means king of mountains, i.e., the Himaḍaya; (2) King of elephants i.e., Airāvata and (3) king of serpents i.e., Śeṣa. Arjuna is compared with all these three and the adjectival phrases are explained accordingly to apply to all of them.

A similar example of Kṛṣṇa in which each expression has three different senses is the following verse of Māgha.

सूर्योऽयं विष्णुर्गर्भः ॥ १ ॥  
 अश्वत्थामः ॥ १ ॥

(Kṛṣṇa shone like another Indra or the Sun). The word 'Kṛṣṇa' is used here in three senses:- (1) Kṛṣṇa, (2) Indra and (3) the Sun. Accordingly the adjectival phrases are also

460-M2

1. Kṛṣṇa. 15-45.  
 2. Śeṣa. 15-116.



explained in different ways so as to apply to all these three. The expression 'Sadāmadabalaprāyah' means in case of Kṛṣṇa as 'giving delight to Balarāma who was always intoxicated'; in case of Indra as 'the destroyer of the demon Bala who caused affliction to the good' and in case of the Sun as 'whose rise destroys all diseases and gives fresh energy to the good'. 'Samudbhūtarasah' means in case of Kṛṣṇa 'the rescuer of the earth', in case of Indra as 'the destroyer of poison' and in case of the Sun as 'taking away water'. 'Pratīta-Vikramah' means in case of Kṛṣṇa 'of well-known strides' in case of Indra as 'of wellknown Valour' and in case of the Sun as 'wellknown for his movement in the sky'.

Here is an example of a grantha-granthi from the Naiṣadhiya caritam which is capable of several inter-pretations due to pun on the words used in it. The description given here is applicable to five persons, Nala and the four gods, Indra, Agni, Yama and Varuṇa, who disguised themselves as Nala at the Svayamvara of Damayantī.

देवः पतिर्विदुषि नैषधराजत्वा निरीयते किमु न त्रियते भवत्या ।  
नायं नलः खलु तवातिमहानलाभो यथेनमुज्जति वरः कतरः परस्ते ॥<sup>I</sup>

(O Wise lady! why don't you decide and select this lustrous man, the lord of the Nīṣadhas as your husband? He is, indeed, Nala. If you leave him it will be a great loss to you. Who else can be your better (choice?) Here the word 'Dharājagatyā' is interpreted in connection with Indra as 'of Vajra' (i.e., the lord of the thunderbolt), in the case of Agni it means 'he who rides on a ram', in reference to yama it means 'he who goes on a buffalo', in relation to Varuṇa it means 'the lord of the waters' and with regard to Nala it means 'lord of the earth' (i.e., the king). Similarly the word 'Tavātimahānalābhah' can also be interpreted in different ways.



in case of the sun as 'well-known for his movement in the sky', known strides, in case of Indra as 'of well-known valor', and water'. 'Pratīk-Vikram' means in case of Kṛṣṇa 'of well-destroyer of poison', and in case of the sun as 'taking away Kṛṣṇa 'the rescuer of the earth', in case of Indra as 'the fresh energy to the good'. 'Saṃhāra-vikram' means in case of of the sun as 'whose rise destroys all diseases and gives demon Bala who caused affliction to the good', and in case intoxicated'; in case of Indra as 'the destroyer of the of Kṛṣṇa as 'giving delight to Balaram who was always three. The expression 'Sāhāra-bala-vikram' means in case explained in different ways so as to apply to all these

Here is an example of a grantha-grantha from the

as Nala at the Svayamvara of Damayanti. Indra, Agni, Yama and Varuna, who disguised themselves here is applicable to five persons, Nala and the four gods, due to pun on the words used in it. The description given

'Devatānāṁ' can also be interpreted in different ways. 'lord of the earth' (i.e., the king). Similarly the word 'the lord of the waters' and with regard to Nala it means 'who goes on a buffalo', in relation to Varuna it means 'he who rides on a ram', in reference to Yama it means 'the lord of the thunderbolt', in the case of Agni it means is interpreted in connection with Indra as 'of Vajra' (i.e., else can be your better choice?) Here the word 'Dharmajyotiḥ' Nala. If you leave him it will be a great loss to you. Who an, the lord of the Nishadhas as your husband? He is, indeed, (O wise lady! why don't you decide and select this husband



It follows from what is said above that Kūṭa poetry of both the mystic and artistic types was very popular with Sanskrit poets in ancient as well as mediaeval time and that the tradition had a long standing and was maintained by subsequent poets of all climes and ages. All the same it is worthy of notice that endeavours to find out traces of this tradition in the early mediaeval period have not been fruitful in as much as Pālī and the later Prākṛit works do not contain specimens of Kūṭa. The reason for this lack of Kūṭa poems in Pālī and Prākṛit may be perhaps that these languages were meant for the masses and not generally used for serious literary purposes, especially for ornate poetry. In Prākṛit there are, of course, a few literary works of high <sup>merit</sup> such as 'the Setubandha', " Gāthā Satasai" of Hāla 'Rāvaṇa Vaho of Pravarsena, Gaṇḍavaho of Vākpatirāja, Prākṛit Dvyāśrya of Hemacandra' or the KarpūraMañjarī of Rājasekhara, but they do not contain any terse or enigmatic poetry because Prākṛit was generally considered, as remarked by Rājasekhara, as a language for lucid expression rather than for harsh composition.<sup>1</sup> As regards Pālī, it was adopted largely as a sectarian language of the Buddhistic canons, and therefore, it did not need such abstruse mode of expression as became necessary for the secretive practices preached by the later Siddhas. Hence, till the dawn of the period of the Apabhraṃśa and the development of its literature there was little room for the resuscitation of the Kūṭa tradition which was fostered by the devotional poets who introduced the advent of the full fledged growth of Hindi literature. This reason may explain the absence of Kūṭa tradition in the works of Pālī and Prākṛit. We may now pass on to the critical notice of the Apabhraṃśa literature which, in process of time, yielded place to Hindi literature.

1. Karpūr, 1.8.

परुषा सकल-त्रयं पाउ-त्रयं विहो सुमारी ।  
पुरुष-महिलां जेचि मिहतरं तेचि मिमाणम् ॥



It follows from what is said above that Kṛta poetry of both the mystic and artistic types was very popular with Sanskrit poets in ancient as well as medieval time and that the tradition had a long standing and was maintained by subsequent poets of all times and ages. All the same it is worthy of notice that endeavours to find out traces of this tradition in the early medieval period have not been fruitful in as much as Pāli and the later Prākṛit works do not contain specimens of Kṛta. The reason for this lack of Kṛta poems in Pāli and Prākṛit may be perhaps that these languages were meant for the masses and not generally used for serious literary purposes, especially for ornate poetry. In Prākṛit there are, of course, a few literary works of high <sup>merit</sup> such as 'the Setubandha', 'A Gāthā Sādhana' of Hala, 'Ravana Vaho' of Pravarana, 'Gandavaho of Vāspatīśa', Prākṛit Dvayāya of Hemacandra, or the Kāpuraśaṅkari of Rājasekhara, but they do not contain any terse or enigmatic poetry because Prākṛit was generally considered, as remarked by Rājasekhara, as a language for lucid expression rather than for harsh composition. As regards Pāli, it was adopted largely as a sectarian language of the Buddhist canon, and therefore, it did not need such abstruse mode of expression as became necessary for the secretive practices preached by the later Siddhas. Hence, till the dawn of the period of the Apabhraṃśa and the development of its literature there was little room for the resurrection of the Kṛta tradition which was fostered by the devotional poets who introduced the advent of the full fledged growth of Hindi literature. This reason may explain the absence of Kṛta tradition in the works of Pāli and Prākṛit. We may now pass on to the critical notice of the Apabhraṃśa literature which, in process of time, yielded place to Hindi literature.

I. Kāpura, I. 8.



The mystic songs of the Siddhas in Apabhraṃśa.

The tradition of mystic and metaphysical Kūṭa expression found its echo in the mystic songs of the Vajrayānī Siddhas and the Nāthapanthī Yogins. They are composed in a language which has a disguised sense. The Siddhas were the followers of the Vajrayāna and the Sahajayāna cults of the Mahāyāna School of Buddhism. With the rise of the Mahāyāna School, Buddhism came into closer contact with the common folk and received greater popularity. The earlier 'Hīnayāna' School had laid stress on the original teachings of Buddhism regarding the observance of vows and the attainment of Nirvāṇa. It also emphasized the life of continence (Brahmacarya) and renunciation (Sanyāsa) which were considered absolutely essential for the devotees to go ahead along the path of Nirvāṇa. The Mahāyāna, on the other hand, took a broader view and believed that the attainment of Nirvāṇa is within the easy reach of all by means of worship and the practice of spells and incantations (Mantra-tantra). In the place of renunciation, detachment and continence, it, therefore, stressed the necessity of a happy worldly life and purity of character. The difference between the two schools can be better understood by reference to the Jñāna-mārga and the Bhakti-mārga of Hinduism.

Between the fourth and the seventh century A.D. there was a revival of Brāhmanism, which streamed forth into three different channels (1) Śaivism, (2) Śākta and (3) Vaiṣṇavism. They all had many things in common in regard to their mode of worship and in their esoteric faith. In order to make itself more popular the Mahāyāna also adopted some of these modes of Hindu worship particularly the Mantra tantra of the Śākta cult and gradually developed into one of the then



The mystic songs of the Siddhas in Anubhāsa.

The tradition of mystic and metaphysical Kūṭa expression found its echo in the mystic songs of the Vajrayāna Siddhas and the Nāgārjuna Yogins. They are composed in a language which has a disguised sense. The Siddhas were the followers of the Vajrayāna and the Sahajayāna sects of the Mahāyāna School of Buddhism. With the rise of the Mahāyāna School, Buddhism came into closer contact with the common folk and received greater popularity. The earlier 'Mahāyāna' School had laid stress on the original teachings of Buddhism regarding the observance of vows and the attainment of Nirvāṇa. It also emphasized the life of continence (Brahmacariya) and renunciation (Sanyāsa) which were considered absolutely essential for the devotee to go ahead along the path of Nirvāṇa. The Mahāyāna, on the other hand, took a broader view and believed that the attainment of Nirvāṇa is within the easy reach of all by means of worship and the practice of spells and incantations (Mantra-tantra). In the place of renunciation, detachment and continence, it, therefore, stressed the necessity of a happy worldly life and purity of character. The difference between the two schools can be better understood by reference to the Jñāna-mārga and the Bhakti-mārga of Hinduism.

Between the fourth and the seventh century A.D. there was a revival of Brahmanism, which stressed forth into three different channels (1) Śaivism, (2) Śākta and (3) Vaiṣṇavism. They all had many things in common in regard to their mode of worship and in their esoteric faith. In order to make itself more popular the Mahāyāna also adopted some of these modes of Hindu worship particularly the Mantra-tantra of the Śākta cult and gradually developed into one of the then



important Tāntric systems in India. With the adoption of the Mantra-Tantra it first developed into Mantrayāna and later with the introduction of Bhairavi cakra and the use of wine and women it took the form of Vajrayāna. As is usual with every good system it remained no exception to the degeneration which was brought upon this cult by some debased adherents, 'who' to quote Dr. Bhaṭṭāchārya, 'went beyond due limit in their spite against the strict rules of morality and violated all of them'.<sup>1</sup>

About the eighth century A.D., Buddhism received a great blow from Śaṅkara's Monism (Advaitavāda) and took shelter in Tibet, Nepal and some parts of Bihar, Bengal and Assam. The followers of Buddhism who were left in India tried to adjust themselves to the changed environments and compromised with the then Brāhmaṇa dharma in a manner that would vitalise the interest of the common man in their faith which may thus survive. Under the influence of Śaṅkara's Śaiva cult these Buddhist monks adopted the propagation of Yogic performances, and in order to captivate the imagination of the people they took to a display of magic power through spells, incantations, exorcising and similar Tāntric feats. The result was that they courted the hardships of worship and indulged in the intricacies of magic formulae. This new phase of Buddhism was known as Sahajayāna and its preceptors were called Siddhas (accomplished) who preached and gave discourses on their doctrines in the popular educational centres at Nālandā, Vikrama Śilā and Odantapurī. On one side they adopted a new doctrine of Mahāasukhavāda, similar to that of the Vāma-mārga and on the other they propagated the ideas of seeking the invisible God within their own hearts. Their Mahāasukhavāda consisted more or less in the satisfaction of the instinct of passion in man under the guise of Guhyasādhana or Rahasya.

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1. Sādhana-mālā P. XXI.



important Tāntṛic systems in India. With the adoption of the Mantra-Tāntṛa it first developed into Mantrayāna and later with the introduction of Śaivavī cakra and the use of wine and women it took the form of Vajrayāna. As is usual with every good system it remained no exception to the degeneration which was brought upon this cult by some debased adherents, 'who', to quote Dr. Bhattacharya, 'went beyond due limit in their spite against the strict rules of morality and violated all of them'.<sup>1</sup>

About the eighth century A.D., Buddhism received a great blow from Saṅghas Monism (Advaitavāda) and took shelter in Tibet, Nepal and some parts of Bihar, Bengal and Assam. The followers of Buddhism who were left in India tried to adjust themselves to the changed environments and compromised with the then Brāhmaṇa dharma in a manner that would vitalise the interest of the common man in their faith which may then survive. Under the influence of Saṅghas Saiva cult these Buddhist monks adopted the propagation of Yogic performances, and in order to captivate the imagination of the people they took to a display of magic power through spells, incantations, exorcising and similar Tāntṛic feats. The result was that they counted the hundreds of worshipers and indulged in the intricacies of magic formulae. This new phase of Buddhism was known as Saṅghayāna and its preceptors were called Siddhas (accomplished) who preached and gave discourses on their doctrines in the popular educational centres at Nālandā, Vikramaśīla and Odantapuri. On one side they adopted a new doctrine of Mahāyāna, similar to that of the Vāśa-nāga and on the other they propagated the ideas of seeking the invisible God within their own hearts. Their Mahāyāna consisted more or less in the satisfaction of the instinct of passion in man under the guise of Cakrasaṅgha or Nāga.



Notwithstanding their strict adherence to the principles of Vajrayāna some of these Siddhas endeavoured to create a revolution in the traditional outlook of their cult.<sup>1</sup> They directed their efforts to change the artificial and secular life of the monasteries into a simple and natural one. They did not believe the external rites and observances but emphasised the state of their self being in unison with Sahaja which they called Mahāsukha or Mahābhāva. They stressed the leading of a natural house-hold life and accepted Vajrayāna in so far as it was not opposed to good conduct. They advocated that leading a worldly (domestic) life and gratification of physical necessities was not only necessary but their suppression was unnatural and harmful to the course of higher attainment (Antaḥ Sādhana). The natural course of life was not a hindrance but would serve within bounds as a means to the End (Nirvāna). They had great influence over the masses and due to their strange mode of living they won the regard of even the kings and nobles. These Siddhas, however, did not gain much success as they could not openly preach their doctrines of attaining Nirvāna through gyaenolatory for fear of public opposition including even the adherents of their own cult. Being thus afraid of their very existence they preached and talked of their principles of Sahajayāna to a limited circle. In order to make their teachings popular they, however, adopted the language of the people.

Some of these Siddhas were capable of writing poetry they composed many songs which contain the principles and teachings of their cult. As the real aim of these Siddhas was to spread their doctrines it would be too much to expect any great poetic merit in their writings. Like the followers of so many different sects of the Vāma-Mārga, the Siddhas,

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1. K - K. D. P. 47.



Notwithstanding their strict adherence to the principles of Vajrayana some of these Siddhas endeavored to create a revelation in the traditional outlook of their cult. They directed their efforts to change the artificial and secular life of the monasteries into a simple and natural one. They did not believe the external rites and observances but emphasised the state of their self being in union with Sahaja which they called Mahasukha or Mahapleasa. They stressed the leading of a natural house-hold life and accepted Vajrayana in so far as it was not opposed to good conduct. They advocated that leading a worldly (domestic) life and gratification of physical necessities was not only necessary but their suppression was unnatural and harmful to the course of higher attainment (Anantashuddhi). The natural course of life was not a hindrance but would serve within bounds as a means to the end (Nirvana). They had great influence over the masses and due to their strange mode of living they won the regard of even the kings and nobles. These Siddhas, however, did not gain much success as they could not openly preach their doctrines of attainment Nirvana through syncretism for fear of public opposition including even the adherents of their own cult. Being thus afraid of their very existence they preached and talked of their principles of Sahajayana to a limited circle. In order to make their teachings popular they, however, adopted the language of the people.

Some of these Siddhas were capable of writing poetry they composed many songs which contain the principles and teachings of their cult. As the real aim of these Siddhas was to spread their doctrines it would be too much to expect any great poetic merit in their writings. Like the followers of so many different sects of the Vajra-Mahayana, the Siddhas



too, did not place their mode of worship (Sādhana-paddhati) before the people in a plain and straight way. But in order to preserve the secrecy of their faith they resorted to a symbolical mode of expression which had a deeper meaning than what was actually denoted by the words. This mode of speech of the Siddhas is known as Sandhā-Vacana or Sandhābhāṣā. Rāhula Sāṅkrtyāyana calls this language of the Siddhas a phase of 'Early Hindi' though it retains more the characteristics of Apabhraṃśa than those of Hindi.

There are numerous symbolical words used in this language. The significance of many of these words is explained in the Hevajra Tantra,<sup>2</sup> e.g. Madana = Madya i.e., fruit or provision, Bala=Māṃsa (flesh), khetā=Gatī, i.e., gait, Prekṣana=Āgatī, i.e., to come; Asthyābharana = Ratna (jewel); Damaruka = a drum; Durdura = Abhavya i.e., a man of bad qualities; Kālāñjara = Bhavya, i.e., a good man; Dīṇḍima = Asparsa, i.e., not-struck; Kapāla = a lotus vase; Trptikara = Bhakta or good; Mālatīndhara = Vyañjana, i.e., vegetable food; Gūḍha = Catuṣṣama, i.e., four equal; Mūtra = Kastūrikā, i.e., good smell, Siṃhalaka = Kapūraka, i.e., to create or do; Mahāmāṃsa = white colour; Bola = Vajra; Kakkola = Padma, i.e., lotus; Kulam = class; Varṇa = Bheda-bheda. There are many other words mentioned in different places, e.g., 'Āli' and 'Kāli' these two words mean 'vowels' and consonants; Lalanā, Rasanā and Avadhūtī are the names of the three principal of the thirty two arteries in the body.<sup>3</sup> A few technical words as Bodhicitta, Saṃsāra, Karin, Giri etc., have been explained by Dr. M. Shahiddulla in his 'Leschants Mystiques'. Besides

1. H. K.D. Int.

2. Vide article of Dr. Bāgchī on Sandhābhāṣā in 'Studies in the Tantras'. Pp. 27-33.

3.

ललना प्रज्ञासमावेन रसनोपाय संहिता ।

अवधूती मध्यदेशे तु ग्राह्य ग्राहक वर्जिता ॥ प्रज्ञोपायविनिरचयसिद्धिः ।



too, did not place their mode of worship (Sādhana-paddhati) before the people in a plain and straight way. But in order to preserve the secrecy of their faith they resorted to a symbolical mode of expression which had a deeper meaning than what was actually denoted by the words. This mode of speech of the Sādhana is known as Sādhana-Vacana or Sādhana-Bhāṣā. Kāṇva Sāhityaśāstra calls this language of the Sādhana a phase of 'Early Hindi' though it retains more the characteristics of Apabhraṃśa than those of Hindi. There are numerous symbolical words used in this language. The significance of many of these words is explained in the Hevajra Tantra, e.g. Madana = Madya i.e., fruit or provision, Bala=Māṃsa (flesh), Kheṭa=Gaṇi, i.e., salt, Prekṣana=Āgati, i.e., to come; Asthyābharaṇa = Ratna (jewel); Damaruka = a drum; Durdura = Abhaya i.e., a man of bad qualities; Kālaṅkata = Bhavya, i.e., a good man; Dindima = Asparaśa, i.e., not-struck; Kapāla = a lotus vase; Tṛptikara = Bhakta or good; Mālatīndhara = Vyāghra, i.e., vegetable food; Gūḍa = Catuṣṣana, i.e., four equal; Mūtra = Kāṣṭhikā, i.e., good smell, Śiṃhalaka = Kapūra, i.e., to create or do; Mahāmāna = white colour; Bola = Vajra; Karkola = Padma, i.e., lotus; Kula = class; Varga = Bheda-bheda. There are many other words mentioned in different places, e.g., 'Āli' and 'Kāli' these two words mean 'vowels' and consonants; Lalana, Rāsana and Avadhūtī are the names of the three principal of the thirty-two arteries in the body. A few technical words as Bodhicitta, Samāra, Karin, Gili etc., have been explained by Dr. M. Shalidulla in his 'Ishvara Mysterium'. Besides

1. H. K.D. Int.  
2. Vide article of Dr. Shalidulla on Sādhana-Bhāṣā in Studies in the Tantras, pp. 27-28.



the use of symbolical expressions the Siddhas also introduced for the first time the type of reversed statements known as Ulaṭavāmsī. These statements are generally based on the figure of pseudo-contradiction (Virodābhāsa). A few examples of the mystic songs are quoted here:-

कोल्लह रे ठिन्न बोला मुम्मुशिरे कक्कोला ।  
 धन निबिड हो वज्जह करुणैकि बहन रोला ॥  
 तहि वल खज्जह गाठे मण्णा पिज्जिअह ।  
 ह्लै कलिंजर पणिअह दुदुरु वज्जिअह ॥  
 चउसम कस्तुरि सिंहला कधुरलाहअह ।  
 मालह इधन सलील तहि भरु खाहअह ॥  
 प्रैखट खेट करन्तै मुद्धा सुद्धा मणिअह ।  
 निरसुअ अंग चडाविअह जस नावि पणिअह ।  
 मलअज कुन्दुरु वट्टह डिंढिम तहिणा वज्जिअह ॥ 1

The meaning of this verse is not quite clear. It, however, gives an account of the mystic ideas current in the Vajrayāna cult. Many of the words used in this passage possess disguised sense, e.g., Kakkola means Padma (lotus), Kivida (Kṛpita) is a drum, Bala means Māmsa i.e., meat; mala-aja is (milan) union; Dīṇḍim means (Asparśa) untouchability. The words Kālīñjara, Duddura, Kastūrī, Kappura, Preṇkhana, Kheta, Niymsua, etc. have been already explained above. The word Thia is derived from 'Sthita' to stay; Vajjai from 'Vādyā' to beat, Khajjai from Khād to eat and Pijjai from 'Piva' to drink.

ऊंचा ऊंचा पावत तहिं वसह सबरी वाली ।  
 मोरंगि पिच्छ परिहिय सबरी गीवा गुंजर माली ॥  
 उमत शबरो पागल शबरो नाकर गुली गुहारा ।  
 तौहरि शिख घरिणी नामे सहज सुन्दरी ॥

2.

1. H.K.D. P. 15.

2. Ibid. P. 20.



the use of symbolical expressions the Siddhas also introduced for the first time the type of reversed statements known as Ulapamāsa. These statements are generally based on the figure of pseudo-contradiction (Virodhabhāsa). A few examples of the mystic songs are quoted here:-

कालं यं तत्र तत्र प्रसीदति जगताम् ।  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ॥  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ।  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ॥  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ।  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ॥  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ।  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ॥

The meaning of this verse is not quite clear. It, however, gives an account of the mystic ideas current in the Vajrasāra cult. Many of the words used in this passage possess disguised sense, e.g., Kakhola means Padma (lotus), Kivida (Kpita) is a drum, Bala means Māsa i.e., meat; mela-sa is (mīlan) union; Dāghin means (Asparśa) untouchability. The words Kālīñjara, Buddura, Kasūrī, Kapura, Prephana, Kheja, Nipmana, etc. have been already explained above. The word This is derived from 'sthita' to stay; Vajra from 'Vāya', to beat, Khatījal from Khād to eat and Pijjal from 'piva', to drink.

तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ।  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ॥  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ।  
 तत्र तत्र तत्र तत्र तत्र तत्र तत्र तत्र ॥



(The damsel Sabarī resides on a high mountain. She is putting on peacock-feathers and wearing a necklace of Guñjā round her neck. The Sabara is mad after her. Let there be no noise. She is your house-wife and her name is Sahaja). It refers to Sahaja which is conceived here as a beautiful woman residing on a high mountain top (i.e., far beyond the reach of the devotee). The Sabara is the devotee who is shown to be wishful for her. Such mystic songs are commonly found in the writings of almost all the Siddha poets. Here is a verse of Kanhapā:-

नगर बाहिरै होम्बी तो होरि कुटिया ।  
 हाह होह जाहं सो बास्य नाहिया ॥  
 आलो होम्बि तो मन ए सम करि जम संग ।  
 निधि कांठ कपालि जोई लाग ॥  
 एक सो पदुम चौसठि पांखुडी ।  
 तहिं चढि राख्य होम्बि बापुडी ॥  
 हालो होम्बि तो पहिमि सदमावे ।  
 आह ससि जासि होम्बी काहरि नावे ॥ 1

(O Dombī, your hut is outside the town. It has been built by the Brāhmaṇa bull. Come O my friend Dombī! I will keep company with you. Only a Kāpālīka can come to you. There is only one lotus which has sixty four petals. On it there dances the poor Dombī). The word Dombī here means concentration of mind (Suratī or Cittāikāgratā). In the following verse of Bhūsuka time is metaphorically spoken of as a mouse which destroys the Jīva i.e., the individual soul.

गिरि शिखरियारी मूसा करन अधारा । अधमि मखन मूसाकरन  
 मार रे जोह या मूसा मवना । जोह तूह अवशा जवशा ॥ 2

1. H.K.D. P. 15.

2. Ibid. P. 132.



(The damsel Sabari resides on a high mountain. She is putting on peacock-feathers and wearing a necklace of Gajra round her neck. The Sabara is mad after her. Let there be no noise. She is your horse-wife and her name is Sabara). It refers to Sabara which is conceived here as a beautiful woman residing on a high mountain top (i.e., far beyond the reach of the devotee). The Sabara is the devotee who is shown to be wishful for her. Such mystic songs are commonly found in the writings of almost all the Bhakta poets. Here is a verse of Kanhana:-

तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं

(O Dombi, your hut is outside the town. It has been built by the Brahmanabull. Come O my friend Dombi, I will keep company with you. Only a Kāpālika can come to you. There is only one lotus which has sixty four petals. On it there dances the poor Dombi). The word Dombi here means concentration of mind (Bhakti or Cittaikānta). In the following verse of Bhānuka time is metaphorically spoken of as a mouse which destroys the Jiva i.e., the individual soul.

तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं  
तुम हीसुं तुम हीसुं तुम हीसुं

1. R.R.D. p. 15.  
2. Ibid. p. 158.



(The night is dark where the mouse is residing. This mouse enjoys nectar, i.e., time is immortal. O Jogī, suppress this mouse by means of Pavan (Prāṇāyāma) so that the cycle of birth and death may be destroyed). The following is an example of an Ulaṭavāmsī based on Virodhābhāsa.

टालत मोर घन नाहि पढवैषी ।  
 हाडीति भात माहि नित आवैशी ॥  
 वैगि संसार बहु छिल जाउ ।  
 दुहिल कि दुधु कि वैटे पा साय ॥  
 बलद विनाएल गबिया मांफे ।  
 पिटा दुहिर एति ना सांफे ॥  
 जो सो बुधी सो धनि बुधी ।  
 जो सो-चोर सोह साधी ॥  
 नित नित सियाला सिंह पम जूकय ।  
 डंढण पार र गीत विरले बूकय ॥

1.

The meaning of this verse too is not quite clear and can only be guessed out without precision.

Some scholars have tried to find no difference whatsoever between the Sandhāvacan and the Ulaṭavāmsī. But this is not correct as the Ulaṭa-Vāmsī is necessarily a reversed statement while Sandhā-Vacana is not. In the Ulaṭavāmsī the apparent meaning which is usually the opposite presentation of the actual behaviour or order of things is simply a means to startle the reader and render him receptive to the real and hidden sense. On the other hand, both the philosophical and the profane ritualistic meanings are often included in the Sandhābhāṣā in which there is a twofold Sandhi (a Sandhi as a pun and a Sandhi as a secret motive) which makes it as an intended speech. Gradually in its fallen state the philosophical import evaporated and it only served as a veneer to the rather profane sense.



(The night is dark where the mouse is residing. This mouse enjoys nectar, i.e., time is immortal. O Jogi, suppress this mouse by means of Pavan (Prāṇāyāma) so that the cycle of birth and death may be destroyed). The following is an example of an Ulatavāṇī based on Virodhābhāsa.

उलट ही तो फिर पदार्थ ।  
वर्तित ही तो फिर पदार्थ ॥  
ही तो ही तो ही तो ही ।  
ही तो ही तो ही तो ही ॥  
ही तो ही तो ही तो ही ।  
ही तो ही तो ही तो ही ॥  
ही तो ही तो ही तो ही ।  
ही तो ही तो ही तो ही ॥  
ही तो ही तो ही तो ही ।  
ही तो ही तो ही तो ही ॥

The meaning of this verse too is not quite clear and can only be guessed out without precision. Some scholars have tried to find no difference whatsoever between the Sandhābhāsa and the Ulatavāṇī. But this is not correct as the Ulatavāṇī is necessarily a reversed statement while Sandhābhāsa is not. In the Ulatavāṇī the apparent meaning which is usually the opposite presentation of the actual behaviour or order of things is simply a means to startle the reader and render him receptive to the real and hidden sense. On the other hand, both the philosophical and the profane ritualistic meanings are often included in the Sandhābhāsa in which there is a twofold bandhi (a bandhi as a pun and a bandhi as a secret motive) which makes it as an intended speech. Gradually in its fallen state the philosophical import evaporates and is only viewed as a vehicle for the rather profane sense.



### Kūṭa Tradition in Hindi

1. Ulaṭavāmsī of the Nāthapanthī Yogins and the Santa poets.

In Hindi the tradition of oblique poetry can be traced in the mystic songs of the Nāthapanthī Yogins.

The form of Kūṭa, known as Ulaṭavāmsī, found a greater scope for development in the songs of the Nāthapanthī Yogins and later on in the poems of the Nirguṇa Santa poets, especially of Kabir. As remarked above, this mode of expression was adopted by these poet-seers owing to the mystical nature of their religious doctrines. The Nāthapantha was only a vigorous ramification of the Sahaja Sādhana of the Vajrayānī Siddhas. Being struck by the lapses in the life of the monasteries, some of the Siddhas separated from the parent body and evolved a puritanic creed. Gorakhanātha who is mentioned as one of the dighty four Siddhas was the founder of this new creed. He christened the entire system and laid great stress on chastity of life, and thus succeeded in preserving the Vital fluid whereas the practices of the Vajrayānī Siddhas had indulged in wasting over the same by injecting it lavishly in the veins of the masses. Gorakhanātha, who was influenced to a great extent by Śaivism, preached Hathayoga and the doctrine of 'Dvaitā-dvaita-Vilakṣaṇa-Sama-Tatva-Vāda,' according to which the supreme self<sup>1</sup> is beyond both duality and non-duality. The Nāthas infused new spirit in the tradition of the Siddhas and adopted new symbols. They transformed their cult from Nirīśvara-Śūnya into Sesvara Śūnya and thus introduced theism in their faith.

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1. ऋद्वैतं कैचिदिच्छन्ति द्वैतमिच्छन्ति चापरे ।  
 समतत्त्वं न जानन्ति द्वैताद्वैत-विलक्षणम् ॥  
 यदि सर्वगतो देवः स्थिरः पूर्णो निरन्तरः ।  
 ब्रह्म माया महामोहो द्वैताद्वैत विकल्पना ॥

quoted in Gorakṣa Siddhānta Saṅgraha, P. 11.



### Kṛta Tradition in Hindi

1. Uṇṇavāsa of the Nāṭhpanthi Yogins and the Santa Poets.

In Hindi the tradition of oblique poetry can be traced in the mystic songs of the Nāṭhpanthi Yogins.

The form of Kṛta, known as Uṇṇavāsa, found a greater scope for development in the songs of the Nāṭhpanthi Yogins and later on in the poems of the Nirguṇa Santa poets, especially of Kabir. As remarked above, this mode of expression was adopted by these poet-seers owing to the mystical nature of their religious doctrines. The Nāṭhpanthi was only a vigorous ramification of the Śaṅkha Śādhana of the Vajrayāni Śiddhas. Being struck by the lapses in the life of the monasteries, some of the Śiddhas separated from the parent body and evolved a puritanic creed. Gorakhanātha who is mentioned as one of the eighty-four Śiddhas was the founder of this new creed. He christened the entire system and laid great stress on chastity of life, and thus succeeded in preserving the vital fluid whereas the practices of the Vajrayāni Śiddhas had indulged in wasting over the same by injecting it lavishly in the veins of the masses.

Gorakhanātha, who was influenced to a great extent by Śaivism, preached Hathayoga and the doctrine of 'dvaita-dvaita'.

The Vajrayāni Śiddhas, according to which the supreme self is beyond both duality and non-duality. The Nāṭhas infused new spirit in the tradition of the Śiddhas and adopted new symbols. They transformed their cult from Nāṭhpanthi-Śaiva into Śaiva Śaiva and thus introduced them in their faith.



It appears that there was some influence of the Kaulamārga also on the Nātha pantha. The Aṣṭāṅgayoga seems to have been borrowed from there, but the Nāthas strongly opposed the practices of exorcising etc.. Their metaphysical concepts adhered to Śaivism while their practices approximated with the Haṭhayoga of Patañjali. The Haṭhyoga found full scope for development in this Pantha. But due to the hardships and intricacies involved in its practice the cult could not become very popular. The restrictions put by the teachers of the Pantha for the worshippers also stood in the way of its popularity. It was no more a bed of roses for its adherents. They cared more for the maintenance of high traditions of their faith than for the outer form. It is for this reason that some of the metaphysical terms are couched in a mystical language, beyond the comprehension of an average man. Nobody could grasp the import concealed in them without being fully conversant with their symbolic code. Besides, these yogins strove to be a class by themselves. According to them the whole world is going astray. It is only they who believe in the principles of Haṭhayoga and practise it, that tread the right path. It is said in the Gorakṣa Siddhānta Saṅgraha:<sup>1</sup> 'Except the Yoga all other cults preach perverted ideas. The order followed by the world is Brahmacharya, Gārhasthya, Vānaprastha and Sanyāsa or Kāma, artha, Dharma and Mokṣa. But this is all reversed because whatever is best must get priority. The proper order, therefore, ought to be Sanyāsa, Vānaprastha, Gārhasthya and Brahmacharya or Mokṣa, Dharma, artha and kāma. This reversed mode of thinking became so much a part of their nature as to make them speak of their tenets even in paradoxes and reversed statements, later on designated by critics as Viparyaya or Ulatāvāṁsis. Even then their prestige did not wane but waxed day by day. The Yogins preached with greater enthusiasm and force even the simplest matters in a contradictory and enigmatic form which is difficult to grasp; e.g., here is a statement in the Haṭhayoga.

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1. Gorakṣa. P. 58-59.







यत्किञ्चित् प्रवते चन्द्रादनृतं दिव्यरूपिणः ।

तत्सर्वं ग्रसते सूर्यस्तैन पिण्डो जरायुतः ॥ 1

2.

'You say the sun and the light give life. But it is just the opposite. This is in fact the very cause of death. The nectar that flows from the moon is drunk by the sun. Its mouth, therefore, has to be shut. What shines in the sky is not the real sun, or which remains above the navel... The moon is below the palate. Similarly the following statements may also be marked, "you say that eating of cow's flesh is a great sin, and the drinking of wine should be prohibited. But these are, as a matter of fact, the very characteristics of high birth. The word 'go' does not mean 'a cow' but tongue and thus the eating of the bovine flesh (Gomāṃsabhakṣaṇa) signifies the fact of twisting the tongue in the palate and directing it towards the Brahmarandhra. 'You say that a widow is a subject of honour and should be adored. But this is entirely wrong. For the widow (Bāla-raṇḍā) means a nun residing in the holy place between the Gaṅgā and the Yamunā. The right path to realise the highest stage of Viṣṇu is to catch hold of this nun forcibly'. The Gaṅgā is the Idā and the Yamunā is the Piṅgalā. Bāla-raṇḍā is the Kuṇḍalinī which resides in the Suṣumnā lying between Idā and Piṅgalā and the highest aim of life is to force this Kuṇḍalinī to go upwards".<sup>2</sup>

Such oblique statements are found in abundance in the works of the Yogins, the Tāntrikas and the Santa poets. The enigmatic poems of the Nāthas may be classified into two types:- (1) those which contain some mystic idea in metaphorical language and (2) Ulatavāṃsis. As an example of the former class the following song of Gorakhanātha may be quoted:-

त्रिभुवन ढसती गोरखनाथ ढीठी ।  
मारी प्रपणीं जगाह ल्यो भीरा ॥  
जिनि मारी प्रपणीं ताकी कहा करे जीरा ।  
प्रपनी कहै मैं अबला बलिया ।  
ब्रह्मा विस्तु महादेव हलिया ॥  
माती माती प्रपणी दसौं दिसि घावे ।  
गोरख नाथ गारुढी पवन वेगि ल्यावे । 3

1. Hath. 3-76

2.

गोमांसं भक्षयेन्नित्यं पिबेदमरवारुणीम्, कुलीनं तमहं वंदे इतरे कुलघातकाः ॥

गोशब्देनोदिता जिह्वा तत्प्रवेशो हि तालुके ।

गोमांसं भक्षणं तत्तु महापातकनाशनम् । ४०३, ४६, ४८।

गंगा यमुनयोर्मध्ये बालरंढा तपस्विनी । बलात्कारेण गृह्णीयात् तद्विष्णोः परमं पद्म ॥

इहा भगवती गंगा पिंगला यमुना नदी । इहा पिंगलयोर्मध्ये बालरंढा तु कुंडली ॥ ४०३, १०.

3. Gorakhabānī, 139-3.



सिद्धिं यन् विदुः तस्यैव ॥

सर्वं यन् विदुः तस्यैव ॥

21.

One may say the sun and the light give life. But it is just the  
opposite. This is in fact the very cause of death. The nectar  
that flows from the moon is drunk by the sun. Its mouth, there-  
fore, has to be shut. What shines in the sky is not the real sun,  
which remains above the navel... The moon is below the palate.  
Similarly the following statements may also be marked, 'You say  
that eating of cow's flesh is a great sin, and the drinking of wine  
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it towards the Brahmarandhra. 'You say that a widow is a subject  
of honour and should be adored. But this is entirely wrong. For  
the widow (Bāla-rāḥā) means a man residing in the holy place between  
the Ganges and the Yamunā. The right path to realise the highest  
state of Viśṇu is to catch hold of this man forcibly'. The Gāḍgī  
the Idā and the Yamunā is the Pītṛālā. Bāla-rāḥā is the  
Kundalīnī which resides in the ānāhata lying between Idā and Pītṛālā  
and the highest aim of life is to force this Kundalīnī to go upwards".  
Such oblique statements are found in abundance in the works  
of the Yogins, the Tāntrikas and the Śakta poets. The enigmatic  
terms of the Nāthas may be classified into two types:- (1) those  
which contain some mystic idea in metaphorical language and  
(2) Uṣṭavācīs. As an example of the former class the following  
verses of Gorakhaṇḍa may be quoted:-

तस्यैव विदुः तस्यैव ॥  
सर्वं यन् विदुः तस्यैव ॥  
सिद्धिं यन् विदुः तस्यैव ॥  
सर्वं यन् विदुः तस्यैव ॥  
सिद्धिं यन् विदुः तस्यैव ॥  
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सिद्धिं यन् विदुः तस्यैव ॥  
सर्वं यन् विदुः तस्यैव ॥

100. 8-75



(The cow has given birth to a child in the sky and the card is made on paper. Having given up the butter milk as mere water the lion has eaten butter). It means that this Universe

It refers to the hold over the Kuṇḍalinī by the Individual soul (Jīva). The word 'Srapaṇī' (snake) indicates here Kuṇḍalinī and Bhaumra is the Jīvātman. This snake is very deceitful, it is biting all the three worlds and does not spare even Brahman, Viṣṇu and Mahesā. According to Gorakhnātha, the Jīvātman can have command over it by resorting to Haṭhayoga which is represented by the word Prāṇa (standing for Prāṇāyāma) here.

Again the following verse gives an account of the creation in the form of a riddle like those of the Vedic hymns.

सिष्टि उत्पत्ती बैली प्रकास मूल नथी बढी आकास ।  
ऊरध गोह कियो विसतार जागुनै जोगी करै विचार ॥ १

(There was the creation when the creeper made its appearance. It had no root. Yet it rose high up into the sky and there it spread very widely. Let the Yogin ponder over it).

As an illustration of Ulaṭavāmsī the following is an apt statement of Gorakhnātha:-

नाथ बोलै ब्रमृतबानी, बरसैगी कंबली, भीजेगा पानी ।  
गाहि पहरवा बांधिलै सूंटा, जलैदमामा बाजिलै ऊंटा ॥ २

(Nātha says these immortal words that the blanket will rain and the water will become wet. Let the calf be fixed and the peg be tied. Here goeth the drum and the camel makes sound). The underlying idea in it is:- As Māyā (Illusion) spreads this world (water) is enwrapped in it. Let the mind be controlled so that the Jīva (individual soul) may be triumphant and go happy from here. Some of the Ulaṭavāmsīs take the form of Prahelikā. e.g.

गगन मुँहल मैं गाय बिआई, कागद दही जमाया ।  
हाइ हांढि पिंढता पानी, सिंघा माषण खाया ॥ ३



It refers to the hold over the Kundalini by the individual soul (Jiva). The word 'Sarpa' (snake) indicates here Kundalini and Bhairava is the Jivatman. This snake is very deceitful, it is biting all the three worlds and does not spare even Brahma, Vishnu and Mahesa. According to Gorakshanātha, the Jivatman can have command over it by resorting to Hathayoga which is represented by the word Prāṇa (standing for Prāṇāyāma) here.

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(Nātha says these immortal words that the blanket will rain and the water will become wet. Let the calf be fixed and the peg be tied. Here sooth the drum and the camel makes sound). The underlying idea in it is:- As Mayā (illusion) spreads this world (water) is enveloped in it. Let the mind be controlled so that the Jiva (individual soul) may be triumphant and so happy from here. Some of the Ulaṣavāṇaś take the form of Prāṇāyāma.

1. Gorakshanātha 118-1.
2. Ibid. 121-48.
3. Ibid. 121-47.



(The cow has given birth to a child in the sky and the curd is made on paper. Having given up the butter milk as mere water the lion has eaten butter). It means that this Universe which is a creation of Māyā (Illusion) is a transitory thing in which is deposited knowledge. The essence of this knowledge is taken by the lion (the Supreme Soul) while the rest is left out by it.

OR

मण्डल गोकुलनाथ मन्दिर ना पूता । मार्यो मृग मया ब्रह्मता ।  
याहि हियाली जे कोई बूके, ता जोगी को त्रिमुवन सूके ॥ १

(Gorakhanātha, says that Machandaranātha killed the deer and became an Avadhūta. Whosoever understands this riddle, that Yogi can visualise all the three worlds). By Mṛga is meant here Mana (the mind) and the idea is that Machindaranātha has controlled his mind and resorted again to Yoga-Sādhana (the path of meditation).

This peculiar type of oblique composition became so popular that even Kabir and other Santa poets of the Nirguna school could not resist the temptation of adopting it as a vehicle for expressing their mystical teachings. In this attempt they were greatly influenced by the Nāthas. There are numerous paradoxes and metaphorical expressions in the works of Kabir, Dādū, and Sundaradāsa. The Ulaṭavāṁśīs of Kabir, who exhibits a great deal of originality and skill, are well known as specimens of Hindi classics.

The Nirguna school was initiated by Kabir as a need of the hour. It was the outcome of several causes, social, religious and political which cumulatively gave this spiritual movement its characteristic depth of significance and novelty of form. The immediate occasion for it was the political situation of the country resulting from the Mohammeden conquest which brought into contact two most divergent peoples and had

1. Ibid. 66-196.



(The cow has given birth to a child in the sky and the curd is made on paper. Having given up the butter milk as mere water the lion has eaten butter). It means that this Universe which is a creation of Maya (illusion) is a transitory thing in which is deposited knowledge. The essence of this knowledge is taken by the lion (the Supreme Soul) while the rest is left out by it.

or  
The first part of the text is a story of a lion and a cow.

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repurcussions in every sphere of their life. The renunciates of both the faiths endeavoured to bring about communal rapprochement and harmony by invoking the spirit of good will and tolerance. The basis for the common ground on which both the peoples could amicably meet was supplied by the Vedānta of the Hindus and the Sufism of the Muslims. The monistic pantheism was a gift from the Hindu philosophy and monotheism from that of the Muslims. The point of view found its full expression in the teachings of Kabir who preached the worship of one indwelling power pervading all and forming the very essence. To him both the Vedānta and Sufism joined hands to proclaim that God is one and imageless that he is not to be found in rituals and forms which are but veils of falsehood, hiding Him from us. In fact He is to be realised as one with us being enshrined in our own hearts, forming the substance in all that exists. Kabir was highly influenced by the Vaiṣṇava Bhakti and also by the Haṭhayoga of the Nāthapantha. Thus the Nirguṇa school founded by him developed to a great extent a mystic nature.

Now the difficulty of expressing the mystic experience in precise language on the part of the seer and that of understanding it on the part of the rest of the world, led the writers of this school to take recourse to a sort of symbolical and oblique expression. In Kabir this 'Language of symbols' is used for the expression of exquisite charm or ecstasy of emotion. Like Gorakhanātha, Kabir, too, has adopted mainly two forms of oblique expression:—(1) Metaphorical and (2) Ulatavāṁśis. The former is employed for expressing some spiritual truth or symbolical representation of the theories of Yoga, while the latter is used chiefly for the 'creation of wonder.' The metaphorical expression again takes several modes, e.g. Prahelikā, Anyokti and the like. Prahelikās generally contain some mystic experience. As an illustration



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 generally contains some mystic experience. An illustration



the following verse may be cited.

जल में कुंम कुंम मैं जल है बाहर भीतर पानी ।  
टूटा कुंम जल जलहि समाना, यह तत कथी गियानी ॥ १

It refers to the well known Vedāntic notion of the oneness of the all pervading Supreme Brahman and the Universe as explained before.<sup>2</sup> Again in the verse

इक हाइन मोरै मन बसै नित उठि मेरे जिय को हसै ।  
या हाइन के लरिका पांचरे, निसिदिन मोहि नचावै नाच रे ॥ ३

(There is a witch that resides in my mind. It gets up every day and bites my life. This witch has five sons who make me dance day and night). The witch is the Māyā and her five sons are the five objects of senses that cause trouble to the Jīvātman. Such poetic riddles are often based upon the figure of Vibhāvanā where an effect is said to be produced without the cause. The idea that the Supreme Being is not the effect of any cause is expressed in the following riddle.

जाइरच्यो गोविंद पढिया पंडिता, तेरा कौन गुरु कौन चेला ।  
ब्राह्मण रूप को ब्राह्मण जाणै, ब्राह्मण रहे ब्रह्मचेल ।  
बांभ का फूल बाप बिन जाया, बिन पाउं तरवार चढ़िया ।  
बीज बिन जेहूर पैठ बिन सरवर, बिन सासा तरवर फलिया ।  
रूप बिन नारी पुहुप बिन पूजा, बिना पांखा भंवर विलंबिया ।  
झरा होइ जु परम पद पावै, कीट पतंग होइ सब जरिया ॥ ४

(God has created the learned and the illiterate. He himself has neither a preceptor nor a disciple. He knows his form by himself and remains always alone. He is born of a barren woman and without a father. Possessing no feet He has climbed the tree. He is like a sprout without seed, a tree blossoming

1. K.G.

2. P. 23

3. K.G.

4. Ibid.



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ॐ नमो भगवते वासुदेवाय ।  
॥ १ ॥

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॥ २ ॥

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ॐ नमो भगवते वासुदेवाय ।  
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ॐ नमो भगवते वासुदेवाय ।

ॐ नमो भगवते वासुदेवाय ।



without branches, a woman without beauty, worship without flowers and a bee without wings. Whosoever is brave can attain that highest goal, all worms and insects simply burn away.)

As an illustration of Anyokti the following verse may be cited:-

माली आवत देखि करि कलियां करी पुकार ।

फूले फूले चुन लिये, कलिले हमारी बार ॥ 1

(Seeing the gardener approach the buds cried aloud, 'O he has picked those that are in full bloom. Tomorrow is our turn'). The blossoms picked by the gardener (i.e., the all destroying time or death) stand here to show the transitoriness of worldly pleasures. Another example is--

बाढ़ी आवत देखि करि तरिवर डोलन लाग ।

हम्य कटे की कहु नहीं, पंखे घर भाग ॥ 2

(Noticing the carpenter approach, the tree began to shake. No matter, if I am hewn; O bird! on thy wings to thy nest). Here the body under age is represented by an old tree and it warns the soul (spoken of as a bird) against being grieved over the impending death and admonishes it to merge into Brahman. This is what is meant by asking the bird to fly to its nest.

Here is a verse addressed to a water lily fading without sunlight when water, its life element, is within her very reach.

काहे री नलिनी तू कुम्हिलानी, तेरेहि नाल सरोवर पानी ।

जल मैं उत्पत्ति जल मैं बास, जल मैं नलिनी तौर निवास ॥

ना तल तपति न ऊपर आगी, तौर हैत कहु का सनलागी ।

कहे कवीर जे उदिक समान, ते नहिं मूर हमरे जान ॥ 3



without branches, a woman without beauty, worship without  
flowers and a bee without wings. Whosoever is brave can  
attain that highest goal, all worms and insects simply crawl  
away.)

As an illustration of Anant's the following verse may be

quoted:-

तुलसीदास जी की श्रद्धा  
॥ १ ॥

(Seeing the gardener approach the birds called aloud. 'O he has  
picked those that are in full bloom. Tomorrow is our turn'.  
The blossoms plucked by the gardener (i.e., the all-destroying  
time or death) stand here to show the transitoriness of  
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तुलसीदास जी की श्रद्धा  
॥ २ ॥

(Noting the carpenter approach, the tree began to shake. No  
matter, if I am hewn; O bird! on thy wings to thy nest). Here  
the body under age is represented by an old tree and it warns  
the soul (spoken of as a bird) against being crushed over the  
impending death and admonishes it to merge into Brahman. This  
is what is meant by asking the bird to fly to its nest.  
Here is a verse addressed to a water lily fading without  
sunlight when water, the life element, is within her very  
reach.

तुलसीदास जी की श्रद्धा  
॥ ३ ॥



(O Lily why are you fading away. The water is in the pool near you. You are born in water and also reside in water. Neither at the bottom nor above there is any heat. Just say with whom you have fallen in love. Kabir says that those for whom the water is alike have not died out). Lily stands here for man, water for Brahman, which is the spiritual nourishment for the soul and the sunlight for worldly prosperity. Those that are immersed in Brahman, the only eternity, how can they die indeed?

The most important form of *Kūṭa* used by Kabir is presented in his *Ulaṭavāṁśis*. They are generally brought about by the figure of pseudo-contradiction in which the effect is surmised against the natural course of events. As an example the following verse may be cited.

पहले पूत पाहे मई माई । जेला के गुरु लागे पाई ।  
जलकी मल्ली तरवर व्याई, पकरि विलाई मूसे लाई ॥ I

(First the son is born and then the mother. The teacher has touched the feet of his disciple. The fish of the water has given birth on a tree and the rat has caught and eaten up the cat). The son is the *Jīvātman* (Individual soul) and the mother is *Māyā* (Illusion). *Jīvātman* is born of illusion but at the same time it is surrounded by illusion after being born in the world. The disciple is the devotee and the preceptor is God who reveals Himself before the former when he attains Him. Again the fish is the mind and the tree is the Universe (creation) where the mind appears in multifarious forms of ambition. The rat is the soul and the cat is ignorance (*Ajñāna*) which is destroyed after the soul attains knowledge.

Kabir has used two types of *Ulaṭavāṁśis* (1) the suggestive and (2) the secretive. The suggestive *Ulaṭavāṁśis* represent genuine poetry while the secretive ones are for the most part

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1. Ibid.



(O Lily why are you fading away. The water is in the pool near you. You are born in water and also reside in water. Neither at the bottom nor above there is any heat. Just say with whom you have fallen in love. Kabir says that those for whom the water is alike have not died out). Lily stands here for man, water for Brahman, which is the spiritual nourishment for the soul and the sunlight for worldly prosperity. Those that are immersed in Brahman, the only eternally, how can they die indeed? The most important form of Kāṭha used by Kabir is presented in his Uṣṭavāsā. They are generally brought about by the figure of pseudo-contradiction in which the effect is analysed against the natural course of events. As an example the following verse may be cited.

पहिले जन्म जल में हुआ था  
दूसरे जन्म जल में ही हुआ था

(First the son is born and then the mother. The teacher has touched the feet of his disciple. The fish of the water has given birth on a tree and the rat has caught and eaten up the cat). The son is the Jivān (individual soul) and the mother is Māyā (illusion). Jivān is born of illusion but at the same time it is surrounded by illusion after being born in the world. The disciple is the devotee and the preceptor is God who reveals Himself before the former when he attains Him. Again the fish is the mind and the tree is the Universe (creation) where the mind appears in multitudes forms of ambition. The rat is the soul and the cat is ignorance (Avidyā) which is destroyed after the soul attains knowledge. Kabir has used two types of Uṣṭavāsā (1) the suggestive and (2) the secretive. The suggestive Uṣṭavāsā represent genuine poetry while the secretive ones are for the most part



dogmas and not high class poetry. But when sparingly taken recourse to even they evoke in the hearer a strong curiosity to know that meaning and give pleasant shock of amazement when the meaning is unravelled which renders him comparatively more receptive than he would otherwise have been. As an example of suggestive Ulatavāṁsī the following verse may be quoted:-

उन्ह बढरिया परिगो संफा जगुवा भूले बनसंग फंफा ।  
 फिय जन्तै घन जन्तै रहई, सौपरि कामरि माये गहई ॥  
 फुलवा मार न सहिसकै काहे ससिनसों रोय ।  
 ज्यों ज्यों मीजे कामरी त्यों त्यों हलकी होय ॥ १

(Clouds are appearing and it has become pitch dark. The traveller has lost his way in the thick forest. The consort aspires for union with her spouse but there are obstacles in her way. The flower cannot bear the burden and so it weeps and tells its agony to its friends. The more the blanket becomes wet, the lighter it goes), The supreme soul is the spouse here and the individual soul is the consort. The enveloping darkness is nescience, the guides are the priests, the worldly miseries are the obstacles and folded blanket means the acts which the individual soul does with a hope to get deliverance from miseries but they perpetually increase rather than come to an end, and weigh heavily on the soul, formerly unburdened by them).

The following is an example of secretive Ulatavāṁsī:-

जवधू ऐसा ज्ञान विचारम् ।  
 भैरे चढ़े सो जवधर हूवे निराधार भये पारम् ॥  
 ऊघट चले सो नगरि पहुंचे बाट चले ते छूटे ।  
 एक जेवरी सब लपटाने के बांधे के छूटे ।  
 मंदिर घेसि चहुं दिसि मीजे बाहिर रहे ते सूका ।  
 सरि मारे ते सदा सुखारे, अनमारे ते दुखा ॥  
 विना नैन के सब जा देखे लोचन ब्रह्मे जंघा ।  
 कहै कबीर कहु समक परी है यह जग देख्यो जंघा ॥ २



doctrines and not high class poetry. But when sparingly taken recourse to even they evoke in the hearer a strong curiosity to know that meaning and give pleasant shock of amazement when the meaning is unravelled which renders him comparatively more receptive than he would otherwise have been. As an example of suggestive Ulatavāṇī the following verse may be quoted:-

उत्तमं धर्मं ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।

(Clouds are appearing and it has become pitch dark. The traveller has lost his way in the thick forest. The consort applies for union with her spouse but there are obstacles in her way. The flower cannot bear the burden and so it weeps and tells its agony to its friends. The more the blanket becomes wet, the lighter it goes). The supreme soul is the spouse here and the individual soul is the consort. The enveloping darkness is ignorance, the guides are the preceptors, the worldly miseries are the obstacles and folded blanket means the acts which the individual soul does with a hope to get deliverance from miseries but they perpetually increase rather than come to an end, and weigh heavily on the soul, formerly unburdened by them).

The following is an example of suggestive Ulatavāṇī:-

उत्तमं धर्मं ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।  
 तदा नृणां हितं यत्नतः ध्यात्वा नृणां हितं च यत्नतः ।



("Those who climbed the boat (different deities), they are drowned in the deep (world). Those who hiked without a track, they reached the town (godhood); they that walked the path (superstitious traditions) were looted (of their spiritual virtues). All are bound in one rope (Māyā) whom to call free and whom bound? Those who entered the house (Godhood), they got soiled on all sides (with God's love). Those who remained outside are quite dry. Happy are they that are struck with the dart (the teacher's instruction or spiritual longing); miserable they, that are not pierced by it. The blind (who has closed his eyes to the world) sees all, but men with eyes see nothing."<sup>1</sup> The boat (Beraī) refers to different duties and the deep (ocean) is the world. The shore is liberation, town godhood, path superstitious traditions, rope Maya and temple also Godhood.

A similar idea is expressed in the following Ulatavāmsī of Sundaradāsa:-

कुंभर कीरी कुं गिल बैठी, सिंघा साह अघानो स्याल ।  
मकरी अगिनि मांहि सुखपायो, जल में बहुत हुती बेहाल ॥  
पंगु चट्टयी परबत के ऊपर, जल में मृत कहिं डेराने काल ।  
जाको अनुभव होय सो जानै, सुन्दर उलटा काल ॥ 2

(The ant (individual soul) has devoured the elephant (apparently the expansive world; i.e. Māyā) and the jackal is satiated after eating up the lion. The fish (soul) has found ease in fire (of knowledge); it was feeling too uneasy in the water (Māyā). The crippled (as the effect of disuse of his sense, owing to extreme concentration) climbed up the hill (realisation). Death is afraid of seeing the dead (in the world), said Sundara. Who hath experience, he alone knoweth the mystery of such a contradictory thought.)<sup>3</sup> The following is

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2. N.S.H.P.P. 246.

1. N.S.H. P.P.-245.

3. Ibid 141-141.



Those who climbed the boat (different duties), they are  
drowned in the deep (world). Those who hiked without a track,  
they reached the town (Godhood); they that walked the path  
(superstitious traditions) were looted (of their spiritual  
virtues). All are bound in one rope (Māyā) whom to call free  
and whom bound? Those who entered the house (Godhood), they  
got soiled on all sides (with God's love). Those who remained  
outside are quite dry. Happy are they that are struck with  
the dart (the teacher's instruction or spiritual longing);  
miserable they, that are not pierced by it. The blind (who  
has closed his eyes to the world) sees all, but men with eyes  
see nothing. The boat (Bera) refers to different duties  
and the deep (ocean) is the world. The shore is liberation,  
town Godhood, path superstitious traditions, rope Māyā and  
temple also Godhood.

Ashtāvarī is expressed in the following Upanishads:-

1. The ant (individual soul) has devoured the elephant (apparently  
the expansive world; i.e. Māyā) and the jackal is satisfied  
after eating up the lion. The fish (soul) has found ease  
in fire (of knowledge); it was feeling too uneasy in the  
water (Māyā). The crippled (as the effect of disease of his  
sense, owing to extreme concentration) climbed up the hill  
(realisation). Death is afraid of seeing the dead (in the  
world), said Śaṅkara. Who hath experience, he alone knoweth the  
mystery of such a contradictory thought. The following is

1. N.S.H. P.P.-325. S. N.S.H.P.P. 326.  
S. N.S.H.P.P. 327.



another example of Kabir's Ulatavāmsī describing a spiritual truth:-

ऐसा ब्रह्मूत मेरा गुरु कथ्या मैं रहा उमेवे ।  
 मूसा हस्ती सों लड़े, कोई बिरला पैसै ॥  
 मूसा बैठा बांवि मैं लारै सापसि धाड़ ।  
 उलटि मूसे सापिन गिली-यहु अचरज माई ॥  
 चींटी परबत ऊषण्यां ले राख्यो चींटे ।  
 मुर्गी मिनकी सूं लड़े, फलपाणी होई ॥  
 सुरही चूँषे बहललि, बहादूष उतारै ।  
 ऐसा नवला सुणी भया, सारदूलहि मारै ॥  
 भील लुक्या बन बीच मैं, ससा सर मारै ।  
 कहै कबीर, तोहि गुरु करीं, जो यह पदहि बिकारै ॥ १

The Nātha Yogins and the Saiva poets have used many symbols and metaphors which make their reversed statements effective and wonderful. Some of these symbols, collected

(My teacher told me this wonder when I kept awake. The mouse is fighting with the elephant, but seldom one sees it. The mouse is sitting in the hole and running after the female-snake. The snake has turned and devoured the mouse. This is a wonder my friend! The ant has kept a sugar-cane on a mountain and the cock is fighting with frog. There is fire in the water, the cow is sucking the calf and the calf is giving milk. It has attained such strange qualities that it is killing a lion. The hunter is hidden in the midst of the forest and the hare is discharging an arrow. Kabir says --- 'I will make him my teacher who can understand this passage'). The idea seems to have been drawn here from the Kathopaniṣad.<sup>2</sup> According to Katha the body is a chariot yoked with the steeds of senses. They are tied with the

1. K. D. P. 41-181.

2. Katha 1, 3, 36.

आत्मानं रथिनं विद्धि शरीरं रथमेव तु ।  
 बुद्धितु सारथिं विद्धि मनः प्रग्रहमेव च ॥  
 इन्द्रियाणि ह्यान्नाहुर्विषयास्तेषु गोचरान् ।  
 आत्मैन्द्रियमनोयुक्तं भोक्तेत्याहुर्मनीषिणः ॥ १



another example of Kabir's Ulatavānā describing a spiritual truth:-

॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥

(My teacher told me this wonder when I kept awake. The mouse is fighting with the elephant, but seldom one sees it. The mouse is sitting in the hole and running after the female snake. The snake has turned and devoured the mouse. This is a wonder my friend! The ant has kept a sugar-cane on a mountain and the cock is fighting with it. There is life in the water, the cow is sucking the calf and the calf is giving milk. It has attained such strange qualities that it is killing a lion. The hunter is hidden in the midst of the forest and the hare is discharging an arrow. Kabir says --- 'I will make him my teacher who can understand this passage'. The idea seems to have been drawn here from the Kathopaniṣad. According to Kabir the body is a chariot yoked with the steeds of senses. They are rid with the

K. S. P. 197  
2. Kabir 1, 3, 30.

॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥  
॥ ॐ नमो भगवते वासुदेवाय ॥



rein of mind held by the chariot driver in the form of wisdom (Buddhi); soul is the traveller going along the path of knowledge. The chariot should move according to the desire of the rider. The body is the servant and the soul the master. This is the natural order. But when the master is asleep; the driver is bewildered and the reins are let loose aimlessly then the order is reversed. The servant takes the place of the master who being dependant now on the chariot is driven astray. It often happens that due to the wanton movement of the steeds, the chariot and the master both have to face great difficulties. This is the sense expressed by Kabir in the above verse.

The Nātha Yogins and the Santa poets have used many symbols and metaphors which make their reversed statements effective and wonderful. Some of these symbols, collected from the works of the Haṭhayogins and other saint poets, are given by Dr. H.P. Dvivedī in his 'Kabir'.<sup>1</sup> Besides, Kabir also invented many new topical expressions (upamānas) which are not found in the Nātha literature. He has taken these symbols mostly from two sources (1) animal world and (2) the profession of a weaver. No body can make out the meanings of all these symbols unless he is fully conversant with their metaphorical significance. Due to the use of these symbols and metaphors the Ulaṭavāmsīs of Kabir have often led to the misunderstanding of his philosophy, and a good many of his poems are still unintelligible. But to say that they were not meant to convey any meaning does not seem to be correct. In order to understand them two things are necessary to be kept in view (1) the scriptural tradition and (2) Kabir's own view point. There are many symbols which have acquired a technical sense in the texts of mystic and

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1. P. 83.



rein of mind held by the chariot driver in the form of wisdom (Buddhi); Soul is the traveller going along the path of knowledge. The chariot should move according to the desire of the rider. The body is the servant and the soul the master. This is the natural order. But when the master is asleep; the driver is bewildered and the reins are let loose aimlessly then the order is reversed. The servant takes the place of the master who being dependant now on the chariot is driven astray. It often happens that due to the wanton movement of the steeds, the chariot and the master both have to face great difficulties. This is the sense expressed by Kabir in the above verse.

The Nāth Yogins and the Sants poets have used many symbols and metaphors which make their reversed statements effective and wonderful. Some of these symbols, collected from the works of the Hāthayogins and other saint poets, are given by Dr. H.P. Divedi in his 'Kabir'. Besides, Kabir also invented many new typical expressions (upamānas) which are not found in the Nāth literature. He has taken these symbols mostly from two sources (1) animal world and (2) the profession of a weaver. No body can make out the meanings of all these symbols unless he is fully conversant with their metaphorical significance. Due to the use of these symbols and metaphors the Ustādhās of Kabir have often led to the misunderstanding of his philosophy, and a good many of his poems are still unintelligible. But to say that they were not meant to convey any meaning does not seem to be correct. In order to understand them two things are necessary to be kept in view (1) the scriptural tradition and (2) Kabir's own view point. There are many symbols which have acquired a technical sense in the texts of mystic and



spiritual theme and are traditionally handed down, e.g., the words Gaṅgā, Yamunā, Sarasvatī, Trivenī, Vārāṇasī, Sūrya, Candra, Somarasa, Vāruṇī, Madīfā, Gomāṃsa, Bhujaṅgī, Nāgina-bālā, Amṛta, Saṃsāra, Belī, latā, Sūnya, Gāgana, Brahmaputra etc. These words do not present any difficulty to grasp the mystic sense connoted by them. The difficulty is, however, generally experienced in the case of symbols which have not been consistently used to denote the same concepts always. There the sense is simply to be guessed out.

A comparative study of the metaphorical terms used by the Siddhas, the Nāthas and the Santa poets clearly indicates that in the sense of symbols wherein the intended sense (Prastutārtha) is submerged by the suggestive sense (Aprastutārtha), it is the attribute which is the source of suggestion of that sense and not the object itself, e.g., when mana (mind) is said to be 'hirana' (a deer) it is because of the fickle nature of the mind and not the deer of that nature. Thus sometimes, the sense of an attribute is devoted by a number of symbols e.g. Mātā, Nārī, Chārī, Gaiyā, Bilaiyā etc. are used to denote, Māyā; similarly Putra, Pāratha, Julāhā, Dūlaha, Bhaumrā etc., denote the individual soul and maccha, mīna, Sauja, Siyāra, hastī, mātaṅgī etc. denote 'mana'. Though Kabir did not aim at the beauty of poetic expression, some of his Ulaṭavāṃsīs even excel Keśava in the jugglery of words and poetic intricacies. Moreover, there is a depth of sense and serenity of expression in these pithy statements of Kabir. In fact they are spontaneous expressions because the mystical nature of his thought was too abstruse for being expressed in simpler words.



spiritual theme and are traditionally handed down, e.g., the words Ganga, Yamuna, Saraswati, Triveni, Vārāṇasī, Kōṣṭha, Candara, Gomatasa, Vāṇī, Kāśī, Gomama, Bhujāṅgī, Nāgīna-dēvī, Amṛta, Sarsatī, Bēlī, Jātā, Sūrya, Ganga, Kṛmānāṭra etc. These words do not present any difficulty to grasp the mystic sense connoted by them. The difficulty is, however, generally experienced in the case of symbols which have not been consistently used to denote the same concepts always. There the sense is simply to be guessed out.

A comparative study of the metaphysical terms used by the Siddhas, the Nāṭhas and the Śakta poets clearly indicates that in the sense of symbols wherein the intended sense (Prastutiṭha) is suggested by the suggestive sense (Aprastutiṭha), it is the attribute which is the source of suggestion of that sense and not the object itself, e.g., when manna (mind) is said to be 'hiraṇya' (a deer) it is because of the fickle nature of the mind and not the deer of that nature. Thus sometimes, the sense of an attribute is denoted by a number of symbols e.g. Kāśa, Nīlī, Ghṛī, Gaṇḍa, Bilāṣṭha etc. are used to denote, Kāvā; similarly Kūṭra, Pāṭha, Jūṭha, Dūṭha, Māṇṇṇa etc., denote the individual soul and nāccha, āṇa, āṇṇa, āṇṇa, āṇṇa etc., denote 'anna'. Though Kabir did not aim at the beauty of poetic expression, some of his Uṇḍavāṇṇa even excel Kāvā in the suggestiveness of words and poetic intellects. Moreover, there is a depth of sense and meaning of expression in these witty statements of Kabir. In fact they are spontaneous expressions because the mystical nature of his thought was too shallow for being expressed in simpler words.



The Tradition of Dr̥ṣṭakūṭa Padas in Hindi.

The old tradition of artistic Kūṭa poetry found its echo in Hindi for the first time in the compositions of Chāṇḍabardāī, who is regarded, by Hindi scholars as the first poet of Hindi. In his epic Prithirājarāso the poet has given an account of his patron and friend Prithivirāja, the last Hindu king who encountered the Muslim invasion in India in the last quarter of the twelfth century A.D. Chāṇḍa was a versatile scholar, well versed in six different languages and possessed of high poetic talent.<sup>1</sup> It is said that he was a favourite of Goddess Sarasvatī who once appeared in person before him and bestowed on him the boon of high poetic excellence.<sup>2</sup> Thereby he acquired such a great insight into the poetic art that he could describe even such objects as he had not seen before.<sup>3</sup> In his epic he has exhibited his skill in almost all types of poetic expression, and possibly his love for poetic art induced him to compose a few Kūṭa poems also. His Kūṭa poems are generally based on the figures of speech and serve as specimens of laboured compositions. To wit, a few illustrations are quoted here. The following is an example of Kūṭa where the limbs of the Princess Śasivṛttā are described through Upamānas (standards of comparison) and thus it is based on indication known as qualitative Introsusceptive (Gaunī Sādhyavasānā Lakṣaṇā):-

1. उक्ति धर्म विशालस्य राजनीतिनवं रसं ।  
षट् भाषा पुराणं च कुरानं कथितं मया ॥ सो १ कुं ८३  
ii षट् भाषा नवरस पठत वर पुच्छे कविराज । सो १ कुं ५५५
2. तव परतिष्प भई ब्रह्मानी, बीना पानिहंस चट्टि ध्यानी ।  
विमल चीर हीर विन मंडं, विहि कल किचि कही सुप्रबंधम् ॥ सो ५७ कुं ११५
3. कहहि पंग बुधि जन कवित, सुनह चंद बरदाई  
दिठि दिष्णो बरनै सकल, बदिठ नवरनी जाह । सो ६१ कुं ५१५



The Tradition of Prākṛita Poetry in Hindi.

The old tradition of artistic Kūṭa poetry found its

echo in Hindi for the first time in the compositions of

Grandabardāī, who is regarded, by Hindi scholars as the first poet of Hindi. In his epic Prithivīrās the poet has given

an account of his patron and friend Prithivīrās, the last

Hindu king who encountered the Muslim invasion in India in

the last quarter of the twelfth century A.D. Chanda was

a versatile scholar, well versed in six different languages

and possessed of high poetic talent. It is said that he was

a favourite of Goddess Sarasvatī who once appeared in person

before him and bestowed on him the boon of high poetic

excellence. <sup>1</sup> Thereby he acquired such a great insight into

the poetic art that he could describe even such objects as

he had not seen before. <sup>2</sup> In his epic he has exhibited his

skill in almost all types of poetic expression, and possibly

his love for poetic art induced him to compose a few Kūṭa

poems also. His Kūṭa poems are generally based on the

figures of speech and serve as specimens of laboured composi-

tions. To wit, a few illustrations are quoted here. The

following is an example of Kūṭa where the limbs of the

Princess Śaśivī are described through Upanāsa (anandās)

or comparison) and thus it is based on indication known as

Qualitative Introceptive (Gauṇī Śābhyavāsāṇa Lakṣaṇā):-

1. उतमं च तममं तममं तममं ।

ये नमो गते न गते गते नमो ॥ १ ॥

॥ ये नमो गते नमो गते नमो ॥ २ ॥

॥ ये नमो गते नमो गते नमो ॥ ३ ॥

॥ ये नमो गते नमो गते नमो ॥ ४ ॥

॥ ये नमो गते नमो गते नमो ॥ ५ ॥

॥ ये नमो गते नमो गते नमो ॥ ६ ॥



तजि भूषण बर बाल, एक चाचिज्ज त्रपन्नी ।  
लता हेम पर चंद, उभै खंजन दिंग चिन्हौ ॥

श्रीफल उरजे विसाल, बाउ पर भुंग सुपत्ति ।

सुकि सुत रंग करन्नि, करी भग्नाबल बत्ती ॥

सोमंत उरगपत्ति मुक्कसरन, हंस मुत्ति चरवर करी ॥

सुध काज चढ़े पप्पील सुत, काम पत्तिनी दुलहरी ॥ १

(The charming lady has given up ornaments, yet she has caused a wonder. Over the golden creeper there is the moon and two Khañjana birds are always by her side. On the large breasts looking like Śrīphala there are bees, while a parrot of bright red colour is shining above. A snake has taken shelter in her and the Swans are picking pearls. The wife of cupid (Rati) struck with fear is riding on the elephant). Here the golden creeper represents the beautiful frame, moon the face, Khañjana birds the eyes, bees the nipples, snake the braid, swan the neck, pearls the teeth, and elephant the thighs of the princess. It is also an example of metaphorical hyperbole (Rūpakātīśayokti).

Another example of Kūṭa based on Rūpakātīśayokti combined with Bhrāntimān (Illusion) is the following verse.

कुंजर उप्पर सिंह सिंह उप्पर दोय पक्कय ।

पक्कय उप्पर भ्रंग, भ्रंग उप्पर ससि सुम्भय ॥

ससि उप्पर हक कीर, कीर उप्पर भ्रंग दिठ्ठी ।

भ्रंग उप्पर कोदंड संघ, कंदुप्प वयड्डी ॥

अहि मयूर महि उप्परह, हीर सरस हेमन जरयो ।

सुर मुक्कन हांठि कविचंद कहि । तिहि धोसै राजन परयो ॥ २

(On the elephant there was a lion, on the lion there were two mountains; on the mountains were bees and on the bees was

1. Rāsō. 25-300.

2. Ibid. 61-1146.



॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॥ श्रीगणेशाय नमः ॥  
 ॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॥ श्रीगणेशाय नमः ॥  
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 red colour is sitting above. A snake has taken shelter in her  
 and the swans are picking pearls. The wife of cupid (Rati)  
 struck with fear is riding on the elephant. Here the golden  
 creeper represents the beautiful frame, moon the face, Khajana  
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 neck, pearls the teeth, and elephant the thighs of the  
 princess. It is also an example of metaphorical hyperbole  
 (Rūpakāśīyokti).

Another example of Rūpa based on Rūpakāśīyokti  
 combined with Bhāṣanā (Illustration) is the following verse.

॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॥ श्रीगणेशाय नमः ॥  
 ॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॥ श्रीगणेशाय नमः ॥  
 ॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॥ श्रीगणेशाय नमः ॥

(On the elephant there was a lion, on the lion there were two  
 mountains; on the mountains were bees and on the bees was

1. ॐ नमो भगवते वासुदेवाय ॥  
 2. ॐ नमो भगवते वासुदेवाय ॥



shining the moon. On the moon there was a parrot and on the parrot there sat a deer. On the deer was sitting Cupid with his bow drawn. Over it was a snake and a peacock shining like a diamond studded in gold and lying on the earth. The poet Canda says that the king was deluded by it). Once king Prithivīrāja saw Saṃyogitā standing on the balcony of her palace and was deluded by seeing her extraordinarily charming beauty. The poet describes here the limbs through the Upamānas. Elephant represents the thighs, lion the waist, two mountains the two breasts, bees the nipples, the moon the face, parrot the nose, deer the eyes, bow the eye-brows, snake the braid and peacock the sideglance.

Here is an example of Kūṭa through Śleṣa Vakrokti (Equivocal based on pun).

मुह दरिद्र बरु तुच्छ तन जंगलराव सुहृद ।

बन उजार पसुतन चरन, क्यों हूबरो वरद ॥ 1

(Jayacanda makes a sarcastic remark on Canda and says:- 'How is it that inspite of being within the bounds of the king of the forest and having devastated the whole forest the bull has a sad look, and a worn out figure and look (emaciated?). Here the word 'Jaṅgalarāo' signifies two meanings (1) a forester and (2) Prithvīrāja. Similarly the word 'baradda' also has two meanings (1) a bull and (2) Candabardāi.

A few lines of Kūṭa expression based on Yamaka and pun are also found e.g.:-

हरि हरि हरि बन हरित महि, हरन पिप्पयै त्रंषि ।

सारंग रुकि सारंग हने, सारंग करनि करषि ॥ 2

1. Rāso 61-580.

2. Rāso 62-162.

3. Ibid.



(Epitaphical based on pun).  
Here is an example of Kūṭa through śloka Vākrokti  
snake the braid and peacock the sidelong  
face, parrot the nose, deer the eyes, bow the eye-brows,  
two mountains the two breasts, pees the nipples, the moon the  
Upamāna. Elephant represents the thighs, lion the waist,  
beauty. The poet describes here the limbs through the  
palace and was deluded by seeing her extraordinarily charming  
Prithivīrāja saw Saṃyogitā standing on the balcony of her  
poet Chanda says that the king was deluded by it). Once king  
like a diamond studded in gold and lying on the earth. The  
his bow drawn. Over it was a snake and a peacock shining  
parrot there sat a deer. On the deer was sitting Cupid with  
shining the moon. On the moon there was a parrot and on the

1. 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2

are also found e.g.:-

A few lines of Kūja expression based on Yamaka and pun also has two meanings (1) a bull and (2) Candabardai. Forester and (2) Pithivirja. Similarly the word 'parada' Here the word 'Jāgalaṭṭo' signifies two meanings (1) a has a sad look, and a worn out figure and looked emaciated? of the forest and having devastated the whole forest the bull is it that insipid of being within the bounds of the king (Jayasanda makes a sarcastic remark on Ganda and says:- 'How

1. R&S 61-580.  
2. R&S 62-102.



Here the words 'Hari' and 'Sāraṅga' are used in several different meanings. The word 'Sāraṅga' was a favourite one with 'Vidyāpati' and Sūradāsa both of whom wrote many poems as will be shown later, using this word in different senses.

The Kūṭa poems of Vidyāpati.

The artistic type of Kūṭa is found highly developed in the Kūṭa poems of Vidyāpati who wrote his songs in the Maithilī dialect of Eastern Hindi (Bihārī). As distinguished from his contemporary Santa poet Kabir and others of intuitionist vision, he was a poet of classical acumen. He was a vastly learned scholar of Sanskrit, endowed with high poetic talent and thoroughly conversant with the conventions of Sanskrit rhetorics. All his excellence in poetic art comes of his acquaintance with these conventions. Whatever he wrote he ornamented it with figures of speech. He wrote his works mostly in Sanskrit but there are a few works composed by him in Avahatṭa or the 'Desila Bayanā' (local speech), as called by him, and also a Padāvalī in Maithilī.<sup>1</sup> It is in the Padāvalī that we find a number of Kūṭa poems also. About the language of the Padāvalī there has long been a great controversy among the scholars. About forty years ago the Bengālīs considered it Bengālī, but investigations of Shri Rājakṛṣṇa Mukerji, Nagendranātha Dās and Dr. Grierson completely set aside this view. A host of Hindi critics headed by the late Pt. Ram chandra Shukla, however, consider this language a dialect of Bihārī or Eastern Hindi and thus they have given a high place to Vidyāpati among the Hindi poets. There is no doubt that judged by the vocabulary (as remarked by Pt. Shukla)<sup>2</sup> Maithilī is much nearer to Hindi than to any other language, and particularly the Maithilī used by Vidyāpati in his Padāvalī is not much different from the Hindi of that time except in a few preposi-

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1. H. S.I. P.57.

2. Ibid.



Here the words 'Hārī' and 'Sārāṅga' are used in several different meanings. The word 'Sārāṅga' was a favourite word with 'Vidyāpati' and Śrīdhara both of whom wrote many poems as will be shown later, using this word in different senses.

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tions and endings of verbs.

The lyrics of the Padāvalī are all marked by high literary excellence and extraordinary religious fervour. The literary merit of these songs alone is sufficient to secure for Vidyāpati a place in the front rank of poets. But their peculiar charm consists in their religious tone. They educate and elevate the mind and purify and ennoble the soul at once. His Kuṭa poems are the outcome of his love for poetic art. In Maithilī the poets and critics never accepted 'Rasa' alone to be the main element of charm in poetry. To them Alāṅkāras have always been equally important, as observed by Keśavamīśra<sup>1</sup>. According to Govinda Thākura the charm in poetry lies not only in Rasa but also in Alāṅkāra<sup>2</sup>, Vidyāpati who subscribed to this view displayed his skill in creating poetic charm both through the use of Alāṅkāras and the manifestation of Rasa.

Among the poems entreated in his Padāvalī those having the love of Rādhā and Kṛṣṇa as their theme are the best. Though a Śaiva by faith, Vidyāpati chose the theme of the love of Rādhā and Kṛṣṇa for the expression of his erotic experience. In this respect he was highly influenced by the Sanskrit poet Jayadeva, the author of the well known lyrical poem Gīta-Govinda. Some scholars have tried to trace mysticism in his love - songs but without much success. They are pure and simple lyrics full of the ecstasy of emotion and amatory feeling. Rati (love) pervades them as the only permanent emotion (Sthāyī Bhāva), and Rādhā and Kṛṣṇa are the determinants (Ālambana). Though essentially erotic in spirit they have evoked the highest religious enthusiasm and kindled the greatest spiritual fervour among the successive generations of devout Hindus. No less a person than Śrī Caitanya Deva was enraptured by them. These

1.

अलंकार रसान्यतरत्त्वम् ।

II .

वयं तु पश्यामो नीरसे स्फुटालंकारविरहिणि न काव्यत्वं, यतो रसादिरलंकार

श्च इवयं चमत्कारहेतुः । तथा च यत्र वद रसादीनामवस्थानं न तत्र सुकृतं-  
कारापेक्ष। नीरसे तु यादेन स्फुटोऽलंकारः स्यात्तर्हि निकृताश्चमत्काराः स्यान् ।  
CC-0 Panjab University Chandigarh. An eGangotri-Vaidika Bharata Initiative



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The lyrics of the Padāvalī are all marked by high literary excellence and extraordinary religious fervour. The literary merit of these songs alone is sufficient to secure for Vidyapati a place in the front rank of poets. But their peculiar charm consists in their religious tone. They educate and elevate the mind and purify and ennoble the soul at once. His Kṛpā poems are the outcome of his love for poetic art. In Kāśmīrī the poets and critics never accepted 'Rasa', alone to be the main element of charm in poetry. To them Alankāras have always been equally important, as observed by Keshavadasa.<sup>1</sup> According to Govinda Thākura the charm in poetry lies not only in Rasa but also in Alankāra, Vidyapati who subscribed to this view displayed his skill in creating poetic charm both through the use of Alankāras and the manifestation of Rasa.

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songs dote upon the sublime philosophy of Divine love; and love is God, love rules the world, love is the true religion of the world. According to Vidyāpati love is the chief objective of life. Life flows as if between the two currents-- man and woman and the truth of life is hidden in the union of the two. Rādhā and Kṛṣṇa are mere symbols of them. The one universal God in His infinite pity and love for his creatures appeared in the flesh and took two forms, the one loving intensely, nay burning in love for the other, in order to teach the world how we, who are but emanations from Him and a part of Him, ought to love Him, to be anxious for him, to long to return to Him and be reunited with him. Though two in form Rādhā and Kṛṣṇa are one and the same being. It is a self-evident truth. It needs no argument, no demonstration. The teaching of the ancient sages that remembering the one is remembering the other, makes it sufficiently clear. To put the whole Vaisṇava philosophy in a nut shell:-

जेहि उर सर राधा कमल फूलि रह्यो बहुमाय ।

मोहन भंवरा रैन दिन रहे तहां मंहराय ॥

(In the pool of whose heart, where the lotus in the form of Rādhā blossoms in full splendour and beauty, there the bee in the form of Kṛṣṇa, keeps hovering about day and night). Such a beauty can only be realised; description must ever fall short of it. The portrait of Rādhā and Kṛṣṇa as drawn by Vidyāpati has a deep tinge of passion. In order to conceal this purely physical and passionate love of Rādhā and Kṛṣṇa, who are regarded as gods by devout Hindus, Vidyāpati has taken recourse to oblique expressions like the Kūṭa. These verses describe the beauty of Rādhā and



songs (chanted upon) the sublime philosophy of Divine love; and love is God, love rules the world, love is the true religion of the world. According to Vidyapati love is the chief objective of life. Life flows as it between the two currents-- man and woman and the truth of life is hidden in the union of the two. Rādhā and Kṛṣṇa are mere symbols of them. The one universal God in His infinite pity and love for his creatures appeared in the flesh and took two forms, the one loving intensely, nay burning in love for the other, in order to teach the world how we, who are but emanations from Him and a part of Him, ought to love Him, to be anxious for him, to long to return to Him and be reunited with him. Though two in form Rādhā and Kṛṣṇa are one and the same being. It is a self-evident truth. It needs no argument, no demonstration. The teaching of the ancient sages that remembering the one is remembering the other, makes it sufficiently clear. To put the whole Vatsyana philosophy in a nut shell:-

शिवं हि तत्तुल्यं तत्तुल्यं तत्तुल्यं  
शिवं हि तत्तुल्यं तत्तुल्यं तत्तुल्यं

(In the pool of whose heart, where the lotus in the form of Rādhā blossoms in full splendour and beauty, there the bee in the form of Kṛṣṇa, keeps hovering about day and night). Such a beauty can only be realised; description must ever fall short of it. The portrait of Rādhā and Kṛṣṇa as drawn by Vidyapati has a deep tinge of passion. In order to conceal this purely physical and passionate love of Rādhā and Kṛṣṇa, who are regarded as gods by devout Hindus, Vidyapati has taken recourse to oblique expressions like the Rūpa. These verses describe the beauty of Rādhā and



Kṛṣṇa and their amorous deeds.<sup>1</sup> The poet's emotion is so obsessed with Vayah-Sandhi' (transition from childhood) to youth), 'Nakha-Sikha' (cap-a-pie description), Abhisāra (appointments) and Māna Viraha' (separation caused by jealous anger) etc., that the hero and the heroine seem to imitate this passionate feeling of the poet. Rādhā and Kṛṣṇa bow down before the poignancy of the poet's thoughts and imagination.

In his Kūṭa expressions Vidyāpati has made use of the following figures of speech:- Yamaka, Atiśayokti, Virodhābhāsa and Sandeha. Sometimes a combination of two or more of these figures is also used. Here are quoted a few illustrations of his Kūṭa poems. The following is an example of Kūṭa through the use of Rūpakātiśayokti (metaphorical hyperbole).

सजनी अपरूप पैल रामा ।

कनकलता अवलम्बन ऊचल हरिन हीन हिमधामा ॥

व्यवनललिनि दुन्नो वंजनरंजद भौंह विभंग विलासा ।

चकित चकोर जोर विधि बांधल केवल काजर पासा ।

गिरिवर गरुड पयोधर परसित गिम गज मोतिकहारा ॥

काम कम्बु भरि कनक सम्पु पर ढारत सुरसरि धारा ॥

पक्षि पयान जाग सत जागइ सोइ पावई बहु भारी ।

विद्यापति कह गोकुलनायक गोपी जन अनुरागी ॥ 2

(My friend! today I saw a woman of wonderful form, It seemed as if taking the support of a golden creeper (the slim body of Rādhā) the abode of snow (i.e., the moon in the form of her face) had risen without deer (i.e., the black spot). Her lotus-like two eyes were tinged with collyrium and the brows

1. विद्यापति की पदावली संगीत के स्वरों में गूंजती हुई राधाकृष्ण के चरणों पर समर्पित की गई है। उन्होंने प्रेम के साम्राज्य में अपने हृदय के सभी विचारों को अन्तर्हित कर दिया है। उन्होंने श्रृंगार पर ऐसी लेखनी उठाई है जिससे राधा कृष्ण के जीवन का तत्त्व प्रेम के सिवाय कुछ भी नहीं रह गया है। हि० सा० आ० ४० पृ० २५

2. दि० च० १८



Kṛṣṇa and their amorous deeds. The poet's emotion is so  
oppressed with Vayāh-sandhi (transition from childhood  
to youth), 'Nābhā-sikha' (cap-s-like description), Abhāra  
(appointments) and Māna Vīraha (separation caused by  
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an example of Kṛṣṇa through the use of Rūpakāśāyokti  
(metaphorical hyperbole).

कृष्णं वदन्ति तदा यदा ।

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ॥

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ।

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ।

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ॥

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ॥

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ।

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ॥

(My friends! today I saw a woman of wonderful form, it seemed  
as if taking the support of a golden creeper (the slim body  
of Rādhā) the abode of snow (i.e., the moon in the form of her  
face) had risen without deer (i.e., the black spot). Her  
lotus-like two eyes were tinged with collyrium and the brows

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ॥

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कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ॥

कृष्णं वदन्ति तदा यदा यदा यदा यदा यदा यदा ॥



were crooked and sportive. Looking at their fickleness it seemed as if the creator had tied a pair of Cakora birds forcibly with the string of collyrium alone. A pearl necklace touching her breasts towering like a mountain was lying round her neck. It seemed as if cupid was pouring the water of the Gaṅgā filled in a conch over the golden (image of) Śiva. Vidyāpati says-- 'O Kṛṣṇa, the Lord of Gokula and a beloved of the cowherdresses! only that fortunate man who has witnessed a hundred sacrifices in Prayāga is capable to get that woman). Here the line 'Kanakalatā' etc., presents Kūṭa while in the line 'Girivara Garua' etc., there is a beautiful poetic fancy Utpreksā). The pearl necklace hanging from the neck over the breasts suggests to the poet the fancy that cupid is worshipping the golden image of God Śiva by pouring over it the water of the Gaṅgā filled in a conch.

A similar example of Kūṭa is the following verse:-

ए सति फैल एक अफरुप ।

सुनित मानवि सपन सरूप ॥

कमल जुगल पर चांद क माता तापर उपजत तरुन तमाला ।

तापर बैठरि विपुलिता कालिंदी तट धीरे चलि जाता ॥

सला सिसर सुधाकर मांति ताहि नवपल्लव अरुनक मांति ।

विमल बिम्बफल जुगल विकास, तापर कीर धीर करु बास ॥

तापर चंचल खंजन जोर तापर सांघिनि मांफल मोर ।

ए सति रंगिनि कहल निसान , हेरु इत पुनि मोर हरत गियान ।

कवि विद्यापति एह रसमान । सुपुरुष परम तुहु भलजान ॥ I

(O my friend! today I have seen a man of wonderful beauty. Such a beautiful figure could only be heard of in a dream. On a pair of lotuses (i.e., the feet) there was a line of moons (nails) and on it was growing a young Tamāla tree

I वि० प० ३१







(the young body of Kṛṣṇa). On the tree was lying a streak of lightning (Pītāmbara) and this figure was moving slowly towards the bank of the Yamunā. On the tops of its branches (i.e., the arms) there was (again) a line of moons (nails) and its new leaves (palms of the hands) were red. It had two beautiful Bimba-fruits (red lips) blossoming forth, and on them was sitting still a parrot (nose). Over the parrot there were two fickle Khañjana birds (the eyes) and on them a snake (the black hair hanging on the face) hid a peacock (the crown of the head made of peacock feathers). My friend! please introduce me to this wonderful man. I have lost all my senses after seeing him. The poet Vidyāpati knows this joy very well but my friend the secret of that man, you alone can tell me).

As an example of Kūṭa through the use of a mixture of several figures (Saṅkara) containing Atiśayokti (hyperbole), Virodha (contradiction) and Anuprāsa (alliteration) the following verse may be cited.

जुगल सैल सम हिमकर पेखल एक कमल दुह जोतिरे ।  
 फुललि मधुर फुल सैदुर लोटायल पांति बहसलि गजमोतिरे ॥  
 बाज देखल जाति कै षति बासल अपुरुष बिहि निरमानरे ।  
 विपरित कवच कदलितर सोमित थल पंकज कै रूप रे ।  
 तथहु मनोहर बाजन बाजर जनि जागे मनसिज भूपरे ॥ १

(On the pair of mountains (breasts) there is seen a moon (face) and near a lotus (face) there are two lights (eyes). The face of that young lady is very red and bright as if a blossoming flower of Madhurī is smeared with Sindūra. Near it there lies a line of pearls (i.e., the row of teeth). Who will believe this beauty which I have seen today, for this creation of God is really unique and wonderful. Under the



(the young body of Krishna). On the tree was lying a streak of lightning (Pitāmbara) and this figure was moving slowly towards the bank of the Yamunā. On the top of its branches (i.e., the arms) there was (again) a line of moons (nails) and its new leaves (palms of the hands) were red. It had two beautiful Bimba-fruits (red lips) blossoming forth, and on them was sitting still a parrot (nose). Over the parrot there were two little Kāñḥana birds (the eyes) and on them a snake (the black hair hanging on the face) hid a peacock (the crown of the head made of peacock feathers). My friend! please introduce me to this wonderful man. I have lost all my senses after seeing him. The poet Vidyapati knows this joy very well but my friend the secret of that man, you alone can tell me).

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गुणैः पराश्रितो यदा तदा गुणैः पराश्रितः ।  
 गुणैः पराश्रितो यदा तदा गुणैः पराश्रितः ॥  
 गुणैः पराश्रितो यदा तदा गुणैः पराश्रितः ।  
 गुणैः पराश्रितो यदा तदा गुणैः पराश्रितः ॥  
 गुणैः पराश्रितो यदा तदा गुणैः पराश्रितः ॥

(On the pair of mountains (breasts) there is seen a moon (face) and near a lotus (face) there are two lights (eyes). The face of that young lady is very red and bright as if a blossoming flower of Madhurī is smeared with Sindūra. Near it there lies a line of pearls (i.e., the row of teeth). Who will believe this beauty which I have seen today, for this creation of God is really unique and wonderful. Under the



reversed golden plantain (thighs) there are shinning land-lotuses (feet), and there are ringing charming bells (anklets) as a mark of the waking of the king Cupid.

The following is an example through the use of Sandeha Alaṅkāra.

कनकलता चरविन्दा दमना मांभ उन्नत जनिचंदा ।  
 केहु कहै सैवल छपला केहु बोले नहि मैवै फपला ॥  
 केहु बोले भमर भमरा केहु बोले नहि नहि चर चकोरा ।  
 संसय परल सब देखी केहु बोले ताहि जुगुति विसैखी ।  
 मनह विद्यापति गावे बड़ पुन गुनमति पुनमति पावै ॥ १

(In the golden creeper (body) there appears a lotus (face) or in a (black) Droṇa-creeper there rises as if the moon. Some say that the reflection of the moon (face) is concealed by Sevāra (water weeds i.e., the black hair) while others say that it is hidden by the clouds. There are still others who opine that it is a bee (eyes) that is moving about (after drinking the juice of flowers) while there are some who say that it is the Cakora bird that is picking up grains. Seeing the wonderful beauty of the face and the fickleness of the eyes everybody has entertained a doubt, and so it can be described only by those who are specially skilful and wise. Vidyāpatī says that some one through great luck can get this meritorious and virtuous woman).

The following is an example of Kūṭa based on Śleṣa (pun):-

जाहि लागि गेलिहे ताहि कहाँ लहलि हे,  
 तापति वैरि पितु काहाँ ।  
 अकल हे दुलसुल कहह बहन मुख  
 भूषन गमा बोलह जाहाँ ।  
 सुंदरि कि कर बुझाबोव कंते,  
 बनिहका जनम होइत तोहे गोलिहु ।  
 बालिते तनिहका बंते ॥  
 जाहि लागि गेलहु सै चलि आएल ।  
 तौ मोय धारल नुकाई ।  
 सै चलि गेल ताहिलर चलिलहु,  
 ते पथ मैल बने जाई ।



reversed golden plantain (thighs) there are spinning hand-  
lotuses (feet), and there are ringing charming bells (anklets)  
as a mark of the waking of the King Cupid.

The following is an example through the use of Sandhya  
Alankāra.

सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥

(In the golden creeper (body) there appears a lotus (face)  
or in a (black) Droop-creeper there rises as if the moon.  
Some say that the reflection of the moon (face) is concealed  
by Sāvāra (water weeds i.e., the black hair) while others  
say that it is hidden by the clouds. There are still others  
who opine that it is a bee (eyes) that is moving about  
(after drinking the juice of flowers) while there are some  
who say that it is the Cakora bird that is picking up grains.  
Seeing the wonderful beauty of the face and the flickiness  
of the eyes everybody has entertained a doubt, and so it can  
be described only by those who are specially skillful and  
wise. Vidyāpati says that some one through great luck can  
get this meritorious and virtuous woman).  
The following is an example of Kūpa based on Sāsa

(pūn):-

सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥  
सुखं भवति यदा यदा भवति ॥



संकर बाहन सैठि सैलाइत ।

मैदिनि वाहन बागे ।

जै सब ब्रह्मलि संग सै सब चाललि भंग ।

उबारि ब्रह्महु अति भागे ।

जाहि दुइ सोज करइ कथि सासुन्हि,

सै मिलु अपना संगे ।

मनइ विद्यापति सुनु वर जोबति

गुप्त नेह रति रंगे ॥ I

The verse can be interpreted in two ways; one is applicable to Kṛṣṇa and the other to the rainy season. In the case of Kṛṣṇa it means:- 'For whose sake I went there, why did you not bring him (Kṛṣṇa) my friend here. Well, now tell me where that rival of your husband (who gave the hope to meet you) is at present? Also describe with your own mouth the delight of union in which you lost your ornaments. O beautiful one! how will you now explain to your husband your staying out from morning to evening. My friend! he whom I had gone to see came there himself and took me in his lap. When my companions went away, then I walked with my lover. On the way he (Mādhava) did great injustice to me. He, the bearer of the burden of this earth went ahead and I went on playing with his cows. Seeing Mādhava all my other companions left me and then I, somehow, got rid of Mādhava and have now come back here. My friend! We the two lovers whom my mother-in-law is searching, have already met together. Vidyāpati says, 'Listen O young lady! the marks of secret love are quite visible in you.

In the case of rainy season it means:- 'My friend! I went there to fetch water but could not bring it. Tell me where is your pitcher? You have lost all your decoration. Now tell me with your own mouth about your condition. How will you my friend! explain to your husband your staying out from morning till evening. My friend! I had gone there



THE FIRST OF THE TWO

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X The end of the



for water but it came by itself, i.e., it began to rain and so I had to run and hide myself. When it (rain) stopped then I started again but the path had become quite different. On the way I saw bulls fighting together and a snake crawling before me. All my companions left me and went in different directions. I have fortunately escaped and come back. The two things (i.e., water and pitcher) which your mother-in-law is searching for have now mixed with their own elements. Vidyāpati says: 'My friend! the marks of secret love are clearly visible on your body.'

The word 'Tāpati- bairipitu' is interpreted as follows:-

(1) The father i.e., the producer of rivalry with your husband, (2) The father of the enemy of its lord, i.e. a pitcher which is said according to Paurāṇika mythology, the source of the birth of Agastya the enemy of the ocean.

A similar example is the following verse where the inverted sexual intercourse of Rādhā and Kṛṣṇa is described suggesting a different sense of the rainy season also.

सखि है कि कहव किछु नहि दूर ।  
 सपन कि परतैस कह रहन पारिए किए नियरे किए दूर ॥  
 तडितलता तल जलद समारल आंतर सुरखरि धारा ।  
 तरलतिमिर ससिसूर गरासल चौदिस खसि पड़तारा ।  
 चंवर खसल धराधर डलटल धरनी लगमग होले  
 सरतर वैग समीरन संचरु चंचरि गन करु रोले ॥  
 प्रलयपयोधि जले तन फांपल इनहि जुग अवसान ।  
 के विपरीत कथा पति आयत कवि विद्यापति मान ॥ १

In the case of the rainy season it means -

'My friend! what should I tell you. It does not occur to my mind. So I cannot say if this incident is real or was



for water but it came by itself, i.e., it began to rain and so I had to run and hide myself. When it (rain) stopped then I started again but the path had become quite different. On the way I saw bulls fighting together and a snake crawling before me. All my companions left me and went in different directions. I have fortunately escaped and come back. The two things (i.e., water and pitcher) which your mother-in-law is searching for have now mixed with their own elements. Vidyapati says: 'My friend! the marks of secret love are clearly visible on your body.' The word 'Tāgati-*patipiti*' is interpreted as follows:— (1) The father i.e., the producer of rivalry with your husband, (2) The father of the enemy of its lord, i.e., a pitcher which is said according to Paurāṇika mythology, the source of the birth of Agastya the enemy of the ocean. A similar example is the following verse where the inverted sexual intercourse of Rādhā and Kṛṣṇa is described suggesting a different sense of the rainy season also.



seen in a dream and therefore I have yet some doubt about it. The clouds were gathering under the streak of lightning and in the midst there was a current of the Ganges (shower). Pitch darkness had enwrapped both the sun and the moon and not a single star was visible in the sky. It seemed as if the sky was falling down, the mountains were turning and the earth was quaking. The wind was blowing fiercely and the bees were making noise all round. At that time my friend! the whole earth was covered with the water of Universal destruction as if, and the end of the age was near. Vidyāpatī says:- 'Who will believe that the description given here is of some thing different i.e., not of rain but of inverted intercourse! In the other sense the interpretation is as follows:-

My friend" how should I describe to you the inverted sexual-intercourse of Rādhā and Kṛṣṇa. Words do not come to my mouth. I can not even say if this incident was really true or a matter of dream and so I have doubt about it. Kṛṣṇa (who looked like a cloud) was lying underneath Rādhā who looked like a streak of lightning<sup>n</sup> and between the two there was a necklace shining like the current of the Ganges. The unshevelled braid of Rādhā (looking like pitch darkness) had covered her moon-like face and the sun-like mark of Sindūra on her forehead. The flowers (looking like stars) scattered here and there. The undergarment of Rādhā slipped away and the towering breasts (like mountains) were turning down. The hips of Rādhā (like the earth) were shaking and the girdle round her waist was noisy due to exertion. My friend! both of them were completely merged in the ocean of love and there was no end to their union. Vidyāpatī says,



seen in a dream and therefore I have yet some doubt about it. The clouds were gathering under the streak of lightning and in the midst there was a current of the Ganges (shower). Pitch darkness had enveloped both the sun and the moon and not a single star was visible in the sky. It seemed as if the sky was falling down, the mountains were turning and the earth was quaking. The wind was blowing fiercely and the bees were making noise all round. At that time my friend! the whole earth was covered with the water of Universal destruction as it, and the end of the age was near. Vidyapati says:- 'Who will believe that the description given here is of some thing different i.e., not of rain but of inverted intercourse! In the other sense the interpretation is as follows:-

My friend! how should I describe to you the inverted sexual-intercourse of Rādhā and Kṛṣṇa. Words do not come to my mouth. I can not even say if this incident was really true or a matter of dream and so I have doubt about it. Kṛṣṇa (who looked like a cloud) was lying underneath Rādhā who looked like a streak of lightning and between the two there was a necklace shining like the current of the Ganges. The unshevelled braid of Rādhā (looking like pitch darkness) had covered her moon-like face and the sun-like mark of śindūra on her forehead. The flowers (looking like stars) scattered here and there. The undergarment of Rādhā slipped away and the towering breasts (like mountains) were turning down. The hips of Rādhā (like the earth) were shaking and the girdle round her waist was noisy due to exertion. My friend! both of them were completely merged in the ocean of love and there was no end to their union. Vidyapati says,



'who will believe of this description of inverted inter-course". Here is a Kūṭa where the sense is made out in a very round about way.

कुसुमित कानन कुंजे बसी नयनक काजर घोरि मसी ।  
नरदसौं लिखल नलिनदलपात, लीखि पठा बोल आखरसात ॥  
पहिलहि लिखलनि पहिल बसंत दोसर लिखलनि तेसरक अंत ।  
मनह विद्यापति आखर लेख बुधजन हो सै कह्य विसेस ॥ I

(A young woman once sent a basket containing flowers to her spouse. She wrote, out of fear, the figure of a snake below it and on the top she put the figures of Śiva, Hanuman and the Campaka flower. The poet Mallinātha says

(Sitting in the bower full of blooming flowers Rādhā made ink of the collyrium of her eyes and wrote on a lotus leaf seven syllables with her nail and sent them to her beloved (Kṛṣṇa). First of all she wrote the (name of the first) Basanta i.e., 'Madhu' (the name of caitra, the first month of the spring season) and then the end of the third, i.e., Kara (a synonym of Hasta - a constellation whose rise marks the end of rain, the third season after Basanta the second being the summer). Thus she wrote 'Madhukara'. She could not write out of bashfulness the (name of the) younger brother of Basanta, i.e., 'Mādhava (a name of the month of Vaisākha following Caitra). There was the end of life in the very first syllable. Vidyāpati says that the wise alone can tell the special significance of these words). 'Here it is said that Rādhā wrote 'Madhukara Āvechi' which in Maithilī means 'Here comes the bee, i.e., Kṛṣṇa'. She could not write Mādhava

I. वि. प. २६०







(a name of Kṛṣṇa) out of bashfulness. With this may be compared the following Kūṭa verse in Sanskrit.

काचिद्वाला रमणवसतिं प्रेम्मन्ति करं ।

सा तन्मूले समयमलिखद् व्यालमस्योपरिष्ठात् ।

गौरीनाथं पवनतनयं चम्पकं चास्य भावं ।

पृच्छत्यायीन् प्रति कथमिदं मल्लिनाथः कवीन्द्रः ॥

1

(A young woman once sent a casket containing flowers to her spouse. She wrote, out of fear, the figure of a snake below it and on the top she put the figures of Śiva, Hanumān and the Campaka flower. The poet Mallinātha asks the learned to explain the significance of it). Now the significance is as follows:- Snake lives upon air, and air takes away the fragrance of flowers. So seeing the figure of snake on the casket there was no fear of air taking away their fragrance. Cupid may take away the flowers for his bow and so there was the figure of Śiva, his destroyer, to frighten him. The sun may perhaps dry up the flowers and so there was the figure of Hanumān who had once devoured the sun. The bee may not take away the fragrance that is why the Campaka was written on the casket because a bee does not go to a Campaka flower according to poetic convention in Sanskrit.

Varieties of Kūṭa based on chain of words, the use of homonymous words and of the type of mystic riddles are also found in the Kūṭa poems of Vidyāpati. Thus it is evident

1. Subh. P. 197.

2. Here is an example based on 'Chain of words';-

द्विज बाहर बाहर सुतनंदन सुत बाहर सुतरामा ।

वन-जंघु सुत सुत दर सुंदरि चलिलि संकेत कठामा ॥ २६२

The following is an example based on the use of homonymous words:-

हरि सम अनिन हरिसम लोचन हरि तहां हरिवर बागी ।

हरिहि चाहि हरि हरि वन न सोहावर हरि हरि कर उठिजासी ॥ २६५

Here is an example of a mystic riddle.

माधव बाव बुझल तु अ साजे ।

पंचदून दह दह गुन सर गुनसे देलह कोन काजे ।

चालिस चार कहि चौठा है हम से पिया मोरा

तै निरखत मुख पैखत चौरिस करत जनम है मोरा ॥ २६०



(a name of Kṛpā) out of bashfulness. With this may be compared the following Kṛpā verse in Sanskrit.

पुष्पं विधाय शयने पतिं  
पश्यन् विदधति शयने  
पुष्पं विधाय शयने पतिं  
पश्यन् विदधति शयने

(A young woman once sent a casket containing flowers to her spouse. She wrote, out of fear, the figure of a snake below it and on the top she put the figures of Siva, Hanuman and the Campaka flower. The poet Mallinatha asks the learned to explain the significance of it). Now the significance is as follows:- Snake lives upon air, and air takes away the fragrance of flowers. So seeing the figure of snake on the casket there was no fear of air taking away their fragrance. Cupid may take away the flowers for his bow and so there was the figure of Siva, his destroyer, to frighten him. The sun may perhaps dry up the flowers and so there was the figure of Hanuman who had once devoured the sun. The bee may not take away the fragrance that is why the Campaka was written on the casket because a bee does not go to a Campaka flower according to poetic convention in Sanskrit.

Varieties of Kṛpā based on chain of words, the use of homonymous words and of the type of mystic riddles are also found in the Kṛpā poems of Vidyapati. Thus it is evident

1. Guph. p. 197.  
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पुष्पं विधाय शयने पतिं  
पश्यन् विदधति शयने  
पुष्पं विधाय शयने पतिं  
पश्यन् विदधति शयने  
पुष्पं विधाय शयने पतिं  
पश्यन् विदधति शयने  
पुष्पं विधाय शयने पतिं  
पश्यन् विदधति शयने



that these songs of Vidyāpati make a display of his great learning and poetic skill and are only the expression of the Divine love in the form of the love of Rādhā and Kṛṣṇa. These sublime lyrics are to us as justly remarked by Dr. Grierson, 'what a song of Solomon is to the Christians and which are sung on the most sacred occasions by devout Hindus with the deepest religious fervour'.

In Hindi Kūṭa poetry appears to have attained a high degree of attainment in the Dṛṣṭakūṭa poems of Sūradāsa with whom the tradition almost came to an end. He was the foremost of the Aṣṭachāpa poets and the first to have introduced and disseminated the Puṣṭimārga tendencies in the Kṛṣṇa-bhakti School of Hindi poetry. He was a great devotee of Kṛṣṇa and was so inspired by his divine beauty, loving nature and wonderful deeds that he made Him and His life-events the principal theme of his poetic lays. He was also a poet-artist of the first order, notwithstanding his physical blindness (like the Sanskrit poets Medhāvīrudra and Kumāradāsa, the Greek poet Homer or the English poet Milton). Diving deep in the worship and meditation of his favourite deity, he nourished the celestial Pārijāta of Kṛṣṇa-Bhakti in the garden of Hindi poetry. As a Bhakta he belongs to the class of Kabir, Nānaka and Dādū who sang songs of the glory of the Supreme Being, while as a poet he stands with Kālidāsa, Bhāravi, Śrī Harṣa, Jayadeva and Vidyāpati who displayed their skill in unfolding the various intricacies of the art of poetry. No doubt, the chief inspiration of Sūradāsa's poetic experience is his deep devotion to Rādhā and Kṛṣṇa, yet, besides, there exists a good deal of high, refined and elegant poetry in his works, evoking wonderment and exhibiting his skill in depicting wordplay (Śabda Citratā). He composed a few Kūṭa poems also which are unsurpassed both in their number and elegance and are superb examples of his



that these songs of Vidyapati make a display of his great learning and poetic skill and are only the expression of the divine love in the form of the love of Rādhā and Kṛṣṇa. These sublime lyrics are to us as justly remarked by Dr. Grierson, 'what a song of Solomon is to the Christians and which are sung on the most sacred occasions by devout Hindus with the deepest religious fervour'.

In Hindi Kṛtā poetry appears to have attained a high degree of attainment in the Brāhminic poems of Śrīmadāsa with whom the tradition almost came to an end. He was the foremost of the Aṣṭachāpa poets and the first to have introduced and disseminated the Puṣṭimāyā tendencies in the Kṛṣṇa-bhakti School of Hindi poetry. He was a great devotee of Kṛṣṇa and was so inspired by his divine beauty, loving nature and wonderful deeds that he made Him and His life-events the principal theme of his poetic lays. He was also a poet-artist of the first order, notwithstanding his physical blindness (like the Sanskrit poets Mdhāvrudra and Kumārabāsa, the Greek poet Homer or the English poet Milton). Diving deep in the worship and meditation of his favourite deity, he nourished the celestial Pūrjāta of Kṛṣṇa-Bhakti in the garden of Hindi poetry. As a Bhakta he belongs to the class of Kabir, Nānak and Dādū who sang songs of the glory of the Supreme Being, while as a poet he stands with Kalidāsa, Bhāṣavi, Śrī Harṣa, Jayadeva and Vidyapati who displayed their skill in unravelling the various intricacies of the art of poetry. No doubt, the chief inspiration of Śrīmadāsa's poetic experience is his deep devotion to Rādhā and Kṛṣṇa, yet, besides, there exists a good deal of high, refined and elegant poetry in his works, evoking wonderment and exhibiting his skill in depicting wordplay (śabda-gīṭā). He composed a few Kṛtā poems also which are unsurpassed both in their number and elegance and are superb examples of his



artistic skill. It is most probable that the Kūṭa sonnets of Vidyāpati were a source of inspiration to Sūradāsa for his Dr̥ṣṭakūṭa padas; for the commonness in the approach of the two poets is so obvious: in the first instance Vidyāpati could be the only model for Sūradāsa in the realm of picturesque delineation of *cœur-de-affaire* of Rādhā and Kṛṣṇa. Among the early poets of the modern Indian languages Vidyāpati is the pioneer and forerunner whose footsteps have been followed by the later Bhakta poets of Hindi, Bengālī and Gujrātī languages. Secondly Sūradāsa could virtually depend upon Vidyāpati inasmuch as the latter had infused the element of eroticism with the graceful Bhakti for the first time. The aim of faithfully depicting the essence of Madhurā Bhakti being common Sūradāsa could draw a good deal of inspiration from his precursor Vidyāpati. Since a true Bhakta cannot help taking recourse to the delicate expression of his feelings of devotion through rhythmical songs and musical lyrics Sūradāsa seems to have been influenced by Vidyāpati who was the first and foremost among the popular bards of India. The topics, vocabulary and style of several padas in both are so similar as to lead to a safe conclusion in regard to the indebtedness of Sūradāsa to Vidyāpati<sup>1</sup>. As the subject matter and the aim of poetic composition for both the poets - Vidyāpati and Sūradāsa - was identical, Sūradāsa could also occasionally follow the technique of his predecessor and adopt the mode of Kūṭa compositions in order to secure the gravity and serenity of high class poetry.

It is for this reason, it seems, that in the works of Sūradāsa, Kūṭa compositions have crept in in keeping with the traditions then prevalent under the influence of such master-artists as Vidyāpati and others. The Kūṭa compositions thus available and diffused in Sūradāsa's works deserve their collection and demand a critical appreciation both from the

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1. For a comparison see Chapter VI.



artistic skill. It is most probable that the Kṛtā sennas of Vidyāpati were a source of inspiration to Śrīdhara for his Dṛṣṭakṣa padas; for the commonness in the approach of the two poets is so obvious; in the first instance Vidyāpati could be the only model for Śrīdhara in the realm of picturesque delineation of court-de-affairs of Rādhā and Kṛṣṇa. Among the early poets of the modern Indian languages Vidyāpati is the pioneer and forerunner whose footsteps have been followed by the later Bhakti poets of Hindi, Bengālī and Gujrātī languages. Secondly Śrīdhara could virtually depend upon Vidyāpati inasmuch as the latter had infused the element of eroticism with the graceful Bhakti for the first time. The aim of faithfully depicting the essence of Rādhā's Bhakti being common Śrīdhara could draw a good deal of inspiration from his precursor Vidyāpati. Since a true Bhakti cannot help taking recourse to the delicate expression of his feelings of devotion through rhythmical songs and musical lyrics Śrīdhara seems to have been influenced by Vidyāpati who was the first and foremost among the popular poets of India. The topics, vocabulary and style of several padas in both are so similar as to lead to a safe conclusion in regard to the indebtedness of Śrīdhara to Vidyāpati. As the subject matter and the aim of poetic composition for both the poets - Vidyāpati and Śrīdhara - was identical, Śrīdhara could also occasionally follow the technique of his predecessor and adopt the mode of Kṛtā compositions in order to secure the gravity and serenity of high class poetry. It is for this reason, it seems, that in the works of Śrīdhara, Kṛtā compositions have crept in in keeping with the traditions then prevalent under the influence of such master-artists as Vidyāpati and others. The Kṛtā compositions thus available and diffused in Śrīdhara's works deserve their collection and demand a critical appreciation both from the



## Chapter IV

point of view of poetry and of devotion. The following chapters are, therefore, devoted to a critical appreciation of his Kūṭa poems.

nearly 300 Kūṭa poems of which 118 are found in the Sāhityalāhārī, 36 in the Śūvārāvalī and the rest in the Śūrasāgara. The Sāhityalāhārī is an independent collection consisting entirely of Kūṭa verses. Besides, there are also a few other collections of Śūradāsa's Dr̥ṣṭakūṭa poems but they are not independent works as the songs contained in them have almost all been taken from the Śūrasāgara.

### Kūṭa Poems in the Śūrasāgara

Among the many works going in the name of Śūradāsa, the Śūrasāgara is the best known and has been unanimously considered by scholars as genuine though there is some difference of opinion regarding the number of songs and the theme contained in it. Its principal theme is the devotion to Kṛṣṇa and the story of his life-events, specially the playful amusements of his lovely childhood and his amorous dalliance in youth with Rādhā and other cowherdesses. The main thread of the story is taken from the Bhāgavata after whose model the whole work appears to have been composed in twelve Skandhas. The tenth is the longest and is entirely devoted to the story of Kṛṣṇa from his birth to his departure from Mathurā. It is this Chapter that contains the major portion of Śūradāsa's Kūṭa songs.

It is most regrettable that there exists no authentic and critical edition of Śūrasāgara as yet, hence it is not possible to determine the exact number and correct text of the Kūṭa poems in it. Tradition ascribes to Śūradāsa as

1. For an account of these collections see Appendix A.

2. For a complete list of the works going in the name of Śūradāsa see (a) *Śūradāsa* by Vaidya, pp. 1-10, (b) *Śūradāsa* by Vaidya, pp. 1-10, (c) *Śūradāsa* by Vaidya, pp. 1-10.



point of view of poetry and of devotion. The following chapters are, therefore, devoted to a critical appreciation of his Kūṣa poems.



## Chapter IV

### The Dr̥ṣṭakūṭa Poems of Sūradāsa

#### A Survey of Kūṭa Songs

Sūradāsa wrote nearly 300 Kūṭa poems of which 118 are found in the Sāhityalaharī, 36 in the Sūrsārāvalī and the rest in the Sūrasāgara. The Sāhityalaharī is an independent collection consisting entirely of Kūṭa verses. Besides, there are also a few other collections of Sūradāsa's Dr̥ṣṭakūṭa poems but they are not independent works as the songs contained in them have almost all been taken from the Sūrasāgara.<sup>1</sup>

#### Kūṭa Padas in the Sūrasāgara

Among the many works going in the name of Sūradāsa,<sup>2</sup> the Sūrasāgara is the best known and has been unanimously considered by scholars as genuine though there is some difference of opinion regarding the number of songs and the theme contained in it. Its principal theme is the devotion to Kṛṣṇa and the story of his life-events, specially the playful amusements of his lovely childhood and his amorous dalliance in youth with Rādhā and other cowherdresses. The main thread of the story is taken from the Bhāgavata after whose model the whole work appears to have been composed in twelve Skandhas. The tenth is the longest and is entirely devoted to the story of Kṛṣṇa from his birth to his departure from Mathurā. It is this Chapter that contains the major portion of Sūradāsa's Kūṭa songs.

It is most regrettable that there exists no authentic and critical edition of Sūrasāgara as yet, hence it is not possible to determine the exact number and correct text of the Kūṭa poems in it. Tradition ascribes to Sūradāsa as

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1. For an account of these collections See Appendix A.

2. For a complete list of the works going in the name of Sūradāsa see (a) Aṣṭachāpa aur Vallabha Sampradāya P. 65, (b) Sūranirṇaya P. 279.



## Chapter IV

## The Prasthāna Poems of Śrīmadbhāṣya

## A Survey of Kṛtā Songs

Śrīmadbhāṣya wrote nearly 300 Kṛtā poems of which 118 are found in the Śāhityalāhārī, 36 in the Śūtrasāra and the rest in the Śrīmadbhāṣya. The Śāhityalāhārī is an independent collection consisting entirely of Kṛtā verses. Besides, there are also a few other collections of Śrīmadbhāṣya's Prasthāna poems but they are not independent works as the songs contained in them have almost all been taken from the Śrīmadbhāṣya.

## Kṛtā Poems in the Śrīmadbhāṣya

Among the many works going in the name of Śrīmadbhāṣya,

the Śrīmadbhāṣya is the best known and has been unanimously

considered by scholars as genuine though there is some

difference of opinion regarding the number of songs and the

theme contained in it. Its principal theme is the devotion

to Kṛṣṇa and the story of his life-events, specially

the playful amusements of his lovely childhood and his amorous

gallopade in youth with Rādhā and other cowherdesses.

The main thread of the story is taken from the Bhāgavata

after whose model the whole work appears to have been

composed in twelve Skandhas. The tenth is the longest and

is entirely devoted to the story of Kṛṣṇa from his birth

to his departure from Mathurā. It is this Chapter that

contains the major portion of Śrīmadbhāṣya's Kṛtā songs.

It is most regrettable that there exists no authentic

and critical edition of Śrīmadbhāṣya as yet, hence it is not

possible to determine the exact number and correct text of

the Kṛtā poems in it. Tradition ascribes to Śrīmadbhāṣya as

1. For an account of these collections see Appendix A.

2. For a complete list of the works going in the name of

Śrīmadbhāṣya see (a) Appaṅga and Vallabha Sampradāya

3. (b) Śrīmadbhāṣya p. 275.



many as a lac of verses<sup>1</sup> but in fact not more than five or six thousand have so far come to light. According to the 'Caurāsī Vaisṇavana-kī-Vārtā, Śuradāsa composed thousands of (Sahasrāvadhi) verses<sup>2</sup> and the author of Sivasingh Sareja states that he had seen about 60000 verses.<sup>3</sup> There are many manuscripts of the work preserved in several public and private collections at different places in the country. Some of them are mentioned in the Research Reports of the Kāśī Nāgarī Pracārīṇī Sabhā,<sup>4</sup> while a list of about fifty manuscripts has been prepared by Pt. Javāharlāl Caturvedī of Mathurā. One of the MSS mentioned in the research reports is said to contain 21000 verses,<sup>5</sup> while another belonging to Śrī Kesavadās Shāh of Benares (dated V.S. 1753) is said to contain 6000.<sup>6</sup> After collecting a number of manuscripts, Pt. Javāharlāl Caturvedī has prepared an alphabetical list of the verses of the Śūrasāgara, and according to his list the total number comes to about 20000. Among the printed editions of Śūrasāgara the following are more common:-

1. Śūrasāgara edited by Śrī Rādhā Kṛṣṇa Dās and published by the Veṅkateshwar Press, Bombay, V.S. 1980.
2. Śūrasāgara Rāga Kalpadruma edited by Pt. Pāreylāl and Rāmaratan and published by the Naval Kishore Press, Lucknow. V.S. 1930.

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1. Śrī Rādhākṛṣṇadās writes in the introduction to his edition.

- (a) सूरदास जी के सवा लख पद बनाने की किंवदन्ति जो प्रसिद्ध है वह ठीक विदित होती है क्योंकि एक लख पद तो श्री वल्लभाचार्य के शिष्य होने के उपरान्त और सारावली के समाप्त होने तक बनाये उसके जाने पीछे के बल ही रहे ।
- (b) और श्री सूरदास जी ने श्री ठाकुर जी के लखवधि पद किये हैं। श्री ० वै० वा० प्रेम ११

2. P. 279, The word Sahasrāvadhi is explained in two ways:- (1) one thousand and (2) several thousands.

3. P. 502.

4. R.R. 1901 - 23; 1906 - 127, 244C, 244D; 1912 - 185B, 1917 - 186.

5. R.R. 1917 (H.S. A.I. P. 750); H.S. A.I. P. 750.

6. Śūrasaurabha P. 172.



many as a lac of verses<sup>1</sup> but in fact not more than five or six thousand have so far come to light. According to the 'Sanskrit Vajrasana-Ki-Yātrā', Śūdras composed thousands of (Sanskrit) verses<sup>2</sup> and the author of Śivasthān Śāstra states that he had seen about 60000 verses. There are many manuscripts of the work preserved in several public and private collections at different places in the country. Some of them are mentioned in the Research Reports of the Kāśī Nāgarī Prakāśhaṇi Śāstha<sup>3</sup>, while a list of about fifty manuscripts has been prepared by Pt. Jāvanāśa. Śāstrivedī of Mathurā. One of the MSS mentioned in the Research Reports is said to contain 21000 verses,<sup>4</sup> while another belonging to Śrī Kṛṣṇaśāstrī of Benares (dated V. S. 1753) is said to contain 6000. After collecting a number of manuscripts, Pt. Jāvanāśa Śāstrivedī has prepared an alphabetical list of the verses of the Śūtras, and according to his list the total number comes to about 30000. Among the printed editions of Śūtras the following are more common:-

1. Śūtras edited by Śrī Rādhā Kṛṣṇa Dāś and published by the Vidyāśāstrī Press, Bombay, V. S. 1280.
2. Śūtras Rāga Kāpādhya edited by Pt. Pādāyāśa and Rāmācāra and published by the Nāgarī Kāśī Press, Lucknow, V. S. 1280.

1. Śrī Rādhā Kṛṣṇa Dāś writes in the introduction to his edition.

(a) List of 10000 verses of Śūtras of the Vajrasana-Ki-Yātrā  
 (b) List of 10000 verses of Śūtras of the Vajrasana-Ki-Yātrā  
 The word Śāstrāśāstrī is explained in two ways:-  
 (1) one thousand and (2) several thousands.

1. 1. 375, The word Śāstrāśāstrī is explained in two ways:-  
 (1) one thousand and (2) several thousands.  
 1. 1. 375, The word Śāstrāśāstrī is explained in two ways:-  
 (1) one thousand and (2) several thousands.  
 1. 1. 375, The word Śāstrāśāstrī is explained in two ways:-  
 (1) one thousand and (2) several thousands.



3. *Sūrasāgara* edited by Śrī Nandadulāre Bājapeyī and published by the Nāgarī Pracārīnī Sabhā, Benares, V.S. 2008.

Of these the first contains 4132 as the total number of verses, according to the number of poems given at the end of each Skandha<sup>1</sup>, and the second (which is said to be based on an earlier edition published at Calcutta) contains the verses of the first half of the tenth Skandha only. It has some new verses also which, when added to those of the first edition, make the total number in the two reach 5000. The edition published by the Sabhā has recently been brought out in two volumes containing 5196 verses (4936 in the main text and 270 in two appendices). It is claimed to be an authoritative and critical edition based on the two aforesaid printed editions and a few manuscripts<sup>2</sup>. But a critical examination of the work hardly justifies this claim. Firstly, there is no mention of the manuscripts consulted and variants of reading have not been given. Secondly, it is just possible that there may be found some more verses after collating the manuscripts which have not so far been utilised by the learned editor of this edition. Thus, there is a great difference of opinion about the actual number of verses in the whole work and it is most difficult, if not impossible, to be categorical in the matter until all the manuscripts have been collated and an authentic edition based on their critical study and examination is brought out. It is all the more difficult then to fix the number of Kūta poems in this work. Attempts have been made

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1. This number has been disputed by Prof. Munshiram Sharma in his *Sūra Saurabha* (P. 171) on the ground that some verses are not numbered at all while many others are wrongly numbered. Dr. Brijeshwar Varma has given the number as 4578, but the basis of his calculation is not known.

2. Int. P. I.



3. Gurunagar edited by Sri Nandakumar Nataraj  
and published by the Kavya Prasangh Sabha, Benares,  
V.S. 2008.

Of these the first contains 413 as the total number of verses, according to the number of poems given at the end of each Skandha<sup>1</sup>, and the second (which is said to be based on an earlier edition published at Calcutta) contains the verses of the first half of the tenth Skandha only. It has some new verses also which, when added to those of the first edition, make the total number in the two reach 5000. The edition published by the Sabha has recently been brought out in two volumes containing 5195 verses (4935 in the main text and 260 in two appendices). It is claimed to be an authoritative and critical edition based on the two aforesaid printed editions and a few manuscripts<sup>2</sup>. But a critical examination of the work hardly justifies this claim. Firstly, there is no mention of the manuscripts consulted and variants of reading have not been given. Secondly, it is just possible that there may be found some more verses after collating the manuscripts which have not so far been utilised by the learned editor of this edition. Thus, there is a great difference of opinion about the actual number of verses in the whole work and it is most difficult, if not impossible, to be categorical in the matter until all the manuscripts have been collated and an authentic edition based on their critical study and examination is brought out. It is all the more difficult then to fix the number of Rupa poems in this work. Attempts have been made

1. This number has been suggested by Prof. Nandakumar Nataraj in his *Sure Sutra* (p. 171) on the ground that some verses are not numbered at all while many others are wrongly numbered. Dr. Pradyumn Varma has given the number as 4575, but the basis of his calculation is not known.

2. Ibid. p. 1.



earlier by some writers, at different times, to collect such verses but a complete collection has never so far been made. -An attempt has been made here to present a collection of all the Kūṭa songs of Sūradāsa including those of the Sūrasāgara.<sup>1</sup> It may, however, be mentioned that even this collection of the Kūṭa songs of the Sūrasāgara cannot be said to be exhaustive as its basis is merely the aforesaid printed editions and a few manuscripts of the Sūrasāgara,<sup>2</sup> as also a few stray collections available either in print or manuscripts.

This collection contains 155 verses, the majority of which are common to most of the copies of the Sūrasāgara and also the available stray collections; hence their genuineness may not be disputed. As for the rest, though nothing can be said with certainty, the style, common phraseology, the subject matter and the spirit in which they are composed would give the impression of their having been composed by Sūradāsa. As for the readings, those in the two editions of Bombay and Lucknow are generally incorrect and undependable, while in the Sabha edition care has undoubtedly been taken to present correct readings, but even this is not altogether free from doubt and errors. For example in Pada 10 the reading, 'पंच वारिज एक ही दिग' (five lotuses at one place) seems a better reading than 'पंच विरचै एकही दिग' (five were created at one place) given in the Sabha edition. Similarly in Pada 33, the word 'Tasuta' (its product) referring to peacock-feather is more appropriate than 'Tapakha' as the latter does not present any obliquity. Even then we have adopted in our collection the readings of the Sabha edition in general except where they were found to be not very reliable, when the comparatively more correct ones available elsewhere have been adopted.

1. See Appendix B.

2. The manuscripts consulted are as follows:-

1. Kālakāṅkara Kī Prati V.S. 1879
2. Agrā Kī Prati - Time unknown.
3. Mathurā Kī Prati V.S. 1850.
4. Dillī Kī Prati V.S. 1877.
5. Kāṅkaroli Kī Prati V.S. 1926. 49/2.
6. Nāthadvārā Kī Prati V.S. 1830. 10/1.
7. Ibid V.S. 1873. 10/2.



earlier by some writers, at different times, to collect such verses but a complete collection has never so far been made. An attempt has been made here to present a collection of all the Kāvya songs of Sūrasāgara including those of the Sūrasāgara.<sup>1</sup> It may, however, be mentioned that even this collection of the Kāvya songs of the Sūrasāgara cannot be said to be exhaustive as its basis is merely the aforesaid printed editions and a few manuscripts of the Sūrasāgara,<sup>2</sup> as also a few stray collections available either in print or manuscripts.

This collection contains 155 verses, the majority of which are common to most of the copies of the Sūrasāgara and also the available stray collections; hence their genuineness may not be disputed. As for the rest, though nothing can be said with certainty, the style, common phraseology, the subject matter and the spirit in which they are composed would give the impression of their having been composed by Sūrasāgara. As for the readings, those in the two editions of Bombay and Lucknow are generally incorrect and undependable, while in the Sahas edition care has undoubtedly been taken to present correct readings, but even this is not altogether free from doubt and errors. For example in pada 10 the reading, 'यत्तु यत्तु' (five losses at one place) seems a better reading than 'यत्तु यत्तु' (five were created at one place) given in the Sahas edition. Similarly in pada 22, the word 'Tasuta' (its product) referring to peacock-feather is more appropriate than 'Tapanha' as the latter does not present any obliquity. Even then we have adopted in our collection the readings of the Sahas edition in general except where they were found to be not very reliable, when the comparatively more correct ones available elsewhere have been adopted.

1. See Appendix B.  
2. The manuscripts consulted are as follows:-  
1. Kāśīkāvya Kī Prast. V. 2. 1870.  
2. Kāśī Kī Prast. - Time unknown.  
3. Kāśī Kī Prast. V. 2. 1880.  
4. Kāśī Kī Prast. V. 2. 1877.  
5. Kāśī Kī Prast. V. 2. 1880.  
6. Kāśī Kī Prast. V. 2. 1880.  
7. Kāśī Kī Prast. V. 2. 1880.  
8. Kāśī Kī Prast. V. 2. 1880.



The Kūṭa Padas of Sūrasārāvalī

Sūrasārāvalī is another work of Sūradāsa which contains 1107 verses of which about 36 are Kūṭa poems (Nos. 937 to 966), as is indicated from the words given after the verse No. 966, 'The Dr̥ṣṭakūṭa-Sūcanikā Sampūraṇam', and also Nos. 986 to 991.<sup>1</sup> No manuscript of this work has so far been traced but it is found in print at the beginning of the Bombay edition of the Sūrasāgara. The name and a close study of its verses clearly show that it is a brief summary of the contents of Sūrasāgar.<sup>2</sup>

There is a controversy among Hindi critics in regard to its authorship and they are not agreed if this is really a work of Sūradāsa or some other writer. Most of the scholars consider it to be a composition of Sūradāsa, but Dr. Brijeshwar Varmā has expressed a different opinion in his thesis on Sūradāsa. He says, "From the point of view of the contents, ideas, language, style and diction the work Sūrasāgara-Sārāvalī does not seem to be a genuine work of Sūradāsa.<sup>3</sup> In support of this hypothesis he has endeavoured to point out as many as 27 differences between the subject matter of the Sūrasāgara and Sārāvalī<sup>4</sup> and thereby has come to the conclusion that the latter is not the work of Mahākavi Sūradāsa but of a different writer who might have passed it under the name of Sūradāsa.<sup>5</sup> His arguments may be summarised, in brief, as follows:-

(1) the contents of Saravali are very much different from those of the Sūrasāgara (2) there is a great difference even in the view-point of Sūradāsa and the writer of Sārāvalī, who seems to have depended more on other Purāṇas than the Bhāgavata for his theme, (3) the language of Sārāvalī differs largely from that of Sūrasāgara particularly in the use of case endings, verbal nouns and a few forms of verbs also.

1. Appc. C.

2. (a) Sūrasāgara (Bombay)      यद्य श्री सूरदासरचित सूरसारावली तथा संवालय पदों का सूचीपत्र ।

(b) श्री वल्लभ गुरु तत्त्वसुनायी लीलाभेद बताया ।  
तादिन तै हरि लीला साईं स्वल्प पद वैद ॥

(c) यह भागवत तथा सूर सागर की कथा का संक्षेप में सारांश है।

Aqta Vallabha, P. 284.

3. Sūradāsa, p. 105.

4. Ibid, pp. 91-95.

5. P. 105.



# The Kāśī Padās of Śrīnārāyaṇa

Śrīnārāyaṇa is another work of Śrīnārāyaṇa which contains 1107 verses of which about 36 are Kāśī poems (Nos. 987 to 999), as is indicated from the words given after the verse No. 986. The *prasthāna-śāntika* 'Sāṅgīya', and also Nos. 986 to 981. No manuscript of this work has so far been traced but it is found in print at the beginning of the Bombay edition of the *Śrīnārāyaṇa*. The name and a close study of its verses clearly show that it is a brief summary of the contents of *Śrīnārāyaṇa*.

There is a controversy among Hindi critics in regard to its authorship and they are not agreed if this is really a work of Śrīnārāyaṇa or some other writer. Most of the scholars consider it to be a composition of Śrīnārāyaṇa, but Dr. Brijeshwar Varma has expressed a different opinion in his thesis on *Śrīnārāyaṇa*. He says, 'From the point of view of the contents, ideas, language, style and diction the work *Śrīnārāyaṇa-Śrīnārāyaṇa* does not seem to be a genuine work of Śrīnārāyaṇa. In support of this hypothesis he has endeavoured to point out as many as 27 differences between the subject matter of the *Śrīnārāyaṇa* and *Śrīnārāyaṇa* and thereby has come to the conclusion that the latter is not the work of Śrīnārāyaṇa. Śrīnārāyaṇa but of a different writer who might have passed it under the name of Śrīnārāyaṇa. His arguments may be summarised, in brief, as follows:-

- (1) The contents of *Śrīnārāyaṇa* are very much different from those of *Śrīnārāyaṇa* (2) there is a great difference even in the view-point of Śrīnārāyaṇa and the writer of *Śrīnārāyaṇa*, who seems to have depended more on other purāṇas than the Bhāgavata for his theme, (3) the language of *Śrīnārāyaṇa* differs largely from that of *Śrīnārāyaṇa* particularly in the use of case endings, verbal nouns and a few forms of verbs also.

1. Appo. C.  
2. (a) *Śrīnārāyaṇa* (Bombay)  
(b) *Śrīnārāyaṇa* (Bombay)  
(c) *Śrīnārāyaṇa* (Bombay)  
A. V. Vaidya, P. 108.  
A. V. Vaidya, P. 108.  
A. V. Vaidya, P. 108.  
A. V. Vaidya, P. 108.



The untenability of these arguments has been demonstrated by Śrī Prabhudayāla Mital in his work *Sūra-Nirṇaya*.<sup>1</sup> He has dealt with the question in detail and after comparing the two works *Sūrasārāvalī* and *Sūrasāgara* has established the following points:-

1. From the point of view of the contents, thought, language and style, *Sārāvalī* is undoubtedly a composition of Śuradāsa. The fact is corroborated by the different surnames of the poets and a few self-assertions found in it.
2. *Sārāvalī* is based on 'The Puruṣottama Sahasranāma'.
3. Its view-point is chiefly dogmatic.
4. The work was composed in V.S. 1602. It contains a brief summary of the Padas which had been till then composed by Śuradāsa for daily devotion and Varṣetasava.

Dr. Dīnadayāla Gupta and Prof. Munshīrām Sharmā have also established that *Sūrasārāvalī* is really a work of Śuradāsa. The reasons adduced by Dr. Gupta are as follows:-<sup>2</sup>

1. The benedictory poem at the beginning of this work is almost the same (with slight little variation from that in the *Sūrasāgara*).
2. The ideas expressed in this work are similar to those current in the Vallabh Sampradāya and which have also been expressed in different places in the *Sūrasāgara*.
3. Besides the similarity of Sectarian ideas between the *Sārāvalī* and the *Sūrasāgara*, there is also a great similarity in the self-assertions of the poet in both the works.
4. The form and elegance of language in *Sārāvalī* are akin to those in the *Sūrasāgara*, and many of the ideas and phrases are also common.
5. The Kūṭa Padas of *Sārāvalī* contain almost the same ideas and expressions as those of the *Sūrasāgara*.
6. Śuradāsa has described the merits of reciting *Sūrasārāvalī* in the same way as he has done in regard to *Sūrasāgara* and Bhāgavata.
7. The surnames of Śuradāsa, e.g., Sūra, Sūraja, Sūrajadāsa and Sūradāsa, etc. are found in both the works and there is also a clear mention of Śrī Vallabha-dārya as the preceptor of Śuradāsa.

Prof. Munshīrām Sharmā has compared a number of verses of the *Sārāvalī* with those of the *Sūrasāgara* and also of the

<sup>1</sup> *Sūranirṇaya* P. 142-143.  
<sup>2</sup> *Aṣṭa Vallabha* P. 285-290.



The untenability of these arguments has been demonstrated by

Dr. Prabhakara Mishra in his work 'Sūtra-Nirṇaya'. He has dealt with the question in detail and after comparing the two works Śrīrāṣṭrāvalī and Śrīrāṣṭrāvalī has established the following points:-

1. From the point of view of the contents, thought, language and style, Śrīrāṣṭrāvalī is undoubtedly a composition of Śrīrāṣṭrāvalī. The fact is corroborated by the different surnames of the poets and a few self-assertions found in it.
2. Śrīrāṣṭrāvalī is based on 'The Puruṣa Sūtra'.
3. Its view-point is chiefly dogmatic.
4. The work was composed in V.S. 1802. It contains a brief summary of the Pādas which had been till then composed by Śrīrāṣṭrāvalī for daily devotion and Vratas.

Dr. Dīnādāyā-Guṇ and Prof. Munshiram Sharma have also

established that Śrīrāṣṭrāvalī is really a work of Śrīrāṣṭrāvalī. The reasons adduced by Dr. Guṇ are as follows:-

1. The benedictory poem at the beginning of this work is almost the same (with slight little variation from that in the Śrīrāṣṭrāvalī).
2. The ideas expressed in this work are similar to those current in the Vāllabh Śāmpadāya and which have also been expressed in different places in the Śrīrāṣṭrāvalī.
3. Besides the similarity of doctrinal ideas between the Śrīrāṣṭrāvalī and the Śrīrāṣṭrāvalī, there is also a great similarity in the self-assertions of the poet in both the works.
4. The form and elegance of language in Śrīrāṣṭrāvalī are akin to those in the Śrīrāṣṭrāvalī, and many of the ideas and phrases are also common.
5. The Rūpa Pādas of Śrīrāṣṭrāvalī contain almost the same ideas and expressions as those of the Śrīrāṣṭrāvalī.
6. Śrīrāṣṭrāvalī has described the merits of reciting Śrīrāṣṭrāvalī in the same way as he has done in regard to Śrīrāṣṭrāvalī and Bhāgavata.
7. The surnames of Śrīrāṣṭrāvalī, e.g., Śrīrāṣṭrāvalī, Śrīrāṣṭrāvalī and Śrīrāṣṭrāvalī, etc., are found in both the works and there is also a clear mention of Śrīrāṣṭrāvalī as the preceptor of Śrīrāṣṭrāvalī.
8. Prof. Munshiram Sharma has compared a number of verses of the Śrīrāṣṭrāvalī with those of the Śrīrāṣṭrāvalī and also of the

Śrīrāṣṭrāvalī I. 142-143.  
Śrīrāṣṭrāvalī I. 142-143.



Sāhityalaharī, and thereby has established that all these three works are the compositions of one and the same author. In view of the subject matter, language, mode of expression and style the Kūta verses of Sārāvalī have a striking similarity with those of the Sūrasāgara and Sāhityalaharī and this similarity cannot be explained as a mere accident but only by the fact that all these verses were composed by one and the same writer. For comparison a few verses are given below.

1. Sūrasārāvalī 937      सिंधु सुतासुत तारिपु गमनी सुन पैरी तू बात ।  
काम पिता बाहन मल की तनु क्यों न धरतिनिज
  
- Sūrasāgara 513-25      सिंधुसुता पति तासुत सुत धन उदितन पूजे मान सी
  
2. Sārāvalī 938      बली बाहन पति बाहन रिपु की तपन बढ़ी तनु मारी ।  
सैलसुता तासुत बंगना सी हैं सबे बिसारी ॥
  
- Sūrasāgara 509-97      सैलसुतासुत तासु सुतापति ताके सुतहिं मनावति ।
  
- also 599-95      सैलसुतापति ताके सुत पति ताके सुतहिं मनावति ।
  
3. Sārāvalī 944      सारंग ऊपर सारंग राजत सारंग सव्व सुनावै ।  
सारंग दैसि सुनै मृदुबेनी सारंग सुख दरसावै ॥
  
- Sūrasāgara 516-47      सारंग ससि सारंग पर सारंग ता सारंगपर सारंग वैनी  
सारंग रसन बसन पुनि सारंग सारंग सुतडिगनिरसि निं
  
4. Sārāvalī 945      सारंग रिपु की वरन जोट दे कहाँ बैठी है मौन ।  
ब्रह्मसुता सारंग के धोखे करत सकल व्रजगीन ॥
  
- Sūrasāgara 512-20      सारंगरिपु की जोट रहेरि सुन्दर सारंग चार ।  
ससि मृग फनिन पुनिन दोउ बंग बंग सारंग की अनुहार ॥
  
- Also 255-53. सारंगरिपु की नैकु जोर करि ज्यों सारंग सुखावत ।



and thereby has established that all these three works are the compositions of one and the same author. In view of the subject matter, language, mode of expression and style the Kṛtā version of Śāṅkara has a striking similarity with those of the Śāṅkara and Śāṅkara and this similarity cannot be explained as a mere accident but only by the fact that all these verses were composed by one and the same writer. For comparison a few verses are given below.

1. Śāṅkara 537  
 The Kṛtā version of Śāṅkara 537 is as follows :  
 Śāṅkara 537-22
2. Śāṅkara 538  
 The Kṛtā version of Śāṅkara 538 is as follows :  
 Śāṅkara 538-22
3. Śāṅkara 544  
 The Kṛtā version of Śāṅkara 544 is as follows :  
 Śāṅkara 544-22
4. Śāṅkara 545  
 The Kṛtā version of Śāṅkara 545 is as follows :  
 Śāṅkara 545-22
- Also 555-22



5. *Sārāvalī* 946 सारंग सुता देखि सारंग की तेरी अटल सुहाग ।  
सारंगपति ता पति ता वाहन कीरत रट अनुराग ॥
- Sūrasāgara* 205-445 सारंगरिपुतापति रिपु वारिपु ता रिपु तनय निमावे ।  
हरि वाहन वाहन पथ धायक तासुत जानिवचावे ॥
- also 634-67 सारंग कहत सुनत वै सारंग सारंग मनहिं दिये ।  
सारंग पथिक बैठि वै सारंग सारंग विकल हिए ।
6. *Sārāvalī* 935 धरति कमल मैं कमल कमल कर मधुर वचन उच्चार ।  
कमला वाहन गहत कमल सीं कमलन करत विचार ॥
- Sūrasāgara* 58, 3/20 कमल पर कमल धरति उर लाइ ।  
कामवती जुहुती वै कमला कमलै विन मुरझाय,
7. *Sārāvalī* 986 जुगल कमल सीं मिलत कमल जुग जुगल कमल तै संग  
पांच कमल मधि जुगल कमल लति मनसा भई अंग ॥
- Sūrasāgara* 491-18 जुगल कमल सुत कमल विचारत प्रीति न कवहुं भंग ।  
षट् जु कमल मुख सन्मुख चिवत बहुविध रंग तरंग ॥
8. *Sārāvalī* 949 मारुत सुत पति रिपु ता पतनी तासुत वाहन बात ।  
प्रवन सुनत अकुलात सावरौ ककु कही नहिं जात  
*Sūrasāgara* 513-18 मेरुसुता पति बसत जु मार्य कोटप्रकास नसाइ गयो ।  
मारुत सुत पति अरि फुलासी पितवाहन भोजनसुहाई ॥
- also  
*Sūrasāgara*  
*Nāthadvāra*  
10, 2-29 मारुत सुतपति अरिपति रिपुदल दियो जानि तहं धेरो  
हरि पद जलवाहन गढ़ तेरो ता मैं देहु मैं वसेरो ॥
9. *Sārāvalī* 953 सातीं रास मैलि इवादस मैं ऐसे बीतत जाम ।  
दुतीय रास मै मिलत सतमी सो जानति निजधाम ॥
- Sūrasāgara* 274-27 सातहू रासि मैलि इवादस मैं ता भूषननि अलंकृत हाजत  
जलधि तात ताकंठ नाम धरि ताकीं पंक्ति मुकुटसिर ॥  
वायस अजासब्द मनमोहन रटत रटत दिनैरन ।  
तारापति के रिपु पुर ठाठे देखत हैं हरि नेन ॥
10. *Sārāvalī* 253 वायस अजा सबद की मिलवनि याही दुख तन हीजु ।  
चंदन बीच जात गोपिन कीं मधुप रासि बस लीजु ॥
- Sūrasāgara* 545-1



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To illustrate similarity between *Sārāvalī* and *Sāhityalaharī*.

1. *Sārāvalī* 944 सारंग ऊँचर सारंग राजत सारंग सव्व सुनावै ।

*Sāhityalaharī* 4 सारंगसम कर नीक नीक सम सारंग सरस बखानै

2. *Sārāvalī* 945 सारंग रिपु की बदन जोट है कह बैठी है मीन ।

*Sāhityalaharī* 56 निरखि सारंग बदन सारंग सुमुख सुन्दर कैर ।  
कहे सारंगु सुत बदन सुनि रही नीचै तेर ॥

3. *Sārāvalī* 753 वायस जना सबद मनमोहन रटत रटत दिन रैन ।  
तारापति के रिपु पर ठाढे देखत है हरि नैन ॥

*Sāhityalaharī* 39. वायस जना सबद की मिलवनि कीन्हों काम अनूप ।  
सब दिन शक्त नीकन जागै सुन्दर स्याम रूप ॥

### The Kūta Padas of Sāhityalaharī

The *Sāhityalaharī*, as stated earlier, is an independent collection consisting entirely of Kūta poems. They deal with some aspects of poetics such as the *Nāyikābheda* (the different types of heroines), *Rasa* (poetic sentiment), *Bhāva* (emotions) and *Alāṅkāra* (figures of speech). No manuscript of this work also is known to have been traced so far but it is available in several printed editions with different commentaries, of which the following two are more famous:-

1. In the Research Report of the *Kāśī Nāgarī Pracārini Sabha* (1900 A.D. No. 6, P. 20), there is mention of an incomplete manuscript named (*Sūradāsajī Ke Dr̥ṣṭakūta Athavā Sūrasātaka-Satīka*, about which Dr. D.D. Gupta says in his '*Astachāpa Aur Vallabha Sampradāya* (P. 294) that it is no other work than the *Sāhityalaharī* of *Sūradāsa*. But this is not correct as *Sūrasātaka* is quite a different work containing some Kūta poems collected by *Balakrishnadas* from the *Sūrasāgara*. A manuscript of this name (No. 3419) is preserved in the *Kāṅkaroli Vidyā Vibhāg* also. Dr. *Brijeshwar Varma* has committed the same mistake in his thesis on *Sūradāsa* (P. 106), that there is an incomplete manuscript of a work named '*Sūradāsa jī ke Dr̥ṣṭikūta Satīka*' mentioned in the R.R. of the Sabha which is perhaps an incomplete MS of the *Sāhityalaharī*. He also mentions about *Sūrasātaka* as another work mentioned in the R.R.



To illustrate similarity between Sārvāli and

Sāhityalahari.

1. Sārvāli 344

Sāhityalahari 4

2. Sārvāli 345

Sāhityalahari 56

3. Sārvāli 733

Sāhityalahari 79

### The Rūpa of Sāhityalahari

The Sāhityalahari, as stated earlier, is an independent collection consisting entirely of Rūpa poems. They deal with some aspects of poetics such as the Nāyikābhāsa (the different types of heroines), Rūpa (poetic sentiment), Bhāva (emotions) and Alākāra (figures of speech). No manuscript of this work also is known to have been traced so far but it is available in several printed editions with different commentaries, of which the following two are more famous:-

1. In the Research Report of the Kāvyā Nāyikā Bhāsa (1900 A.D. No. 6, p. 30), there is mention of an incomplete manuscript named (Sāhityalahari) by the author. The author says in his 'Aśāṅga Aur Vāliya Sampradāya' (p. 294) that it is not other work than the Sāhityalahari of Sāhityalahari. But this is not correct as Sāhityalahari is quite a different work containing some Rūpa poems collected by Sāhityalahari from the Sāhityalahari. A manuscript of this name (No. 111) is preserved in the Kāshmiri Vidyā Vihāra also. Dr. Bhatnagar has examined the same in his book in his introduction (p. 106). That there is an incomplete manuscript of a work named 'Sāhityalahari' is perhaps an incomplete MS in the R. B. of the Sāhityalahari. He also mentions about Sāhityalahari as another work mentioned in the R. B.



1. *Śrī Sūradāsa Kā Dr̥ṣṭakūṭa Śtika* with the commentary of Saradāra Kavi published by the Naval Kishore Press, Lucknow (fourth edition 1912 A.D.)

2. *Sāhityalaharī Satika arthāt Sūradāsakṛta Sāhityalaharī Kā Tilaka*, compiled and edited by Bhāratendu Harishechandra and published by the Khadgavilās Press, Bānkīpur, Patna (First edition 1892 A.D.). A new edition has recently been brought out by the Pustaka Bhaṇḍār, Lahariā Sarāi, Patnā, (V.S. 1996) with a commentary in modern (Kharibolī) Hindi by Śrī Mahādeva Prasād, but its text corresponds wholly with that of Bhāratendu's edition and has, therefore, nothing new about it. The edition with Saradāra Kavi's commentary is named by the publisher as '*Śrī Sūradāsa kā Dr̥ṣṭakūṭa Satika*' while at the end of the commentary are given the following words:- '*Iti Śrī Sukavi Saradāra-Kṛta Sāhityalaharī Samāptā*'. It evidently shows that the work is no other than the *Sāhityalaharī*. Saradāra wrote his commentary in V.S. 1904<sup>1</sup> and it is, therefore, much older than the edition by Bhāratendu. According to a note by Bābū Rāmādīn Singh both these editions seem to have been based on a common source<sup>2</sup> -- an old manuscript of *Sāhityalaharī* which existed before Saradāra's commentary was written, though there is a good deal of difference between the two regarding the number, order and the readings of the verses. The main points of difference are as follows:-

1. Each edition has two parts -- the first contains the main text of *Sāhityalaharī* and the second a collection of *Kūṭa* poems taken from the *Sūrasāgara*. In Saradāra's edition there are 118 verses in the first part (verses 117 and 118 are mixed together perhaps by mistake) and the second part

1. The date of the commentary is given in the following verses at the end.

संवत् वेद सुसुंश्रुत चौर वातमा विचार ।

कात्तिक सुदि एकादशी समुक्ति सुद वरवार ॥

Veda = 4, Sunna = 0, graha = 9 and atma = 1. Thus it is 1904 according to the rule --- अंकानां वासतो गणिते ।<sup>3</sup>

2. S.L. P. 38.

मत्तन मत्तन तैं सूर कवि सागर किमो उदार ।

हु बहुतमत्तन तैं मथन करि रतन लहे सरदार ।

तिन पर सुनि टीका रची सुजन जानिबै रेत ।

मनु सागर कै तरन काँ सुन्दर सोभा रेत ॥



1. Śrī Śaṅkara Kāvya Prasthāna Śāstra with the commentary of Śaṅkara Kavi published by the Naval Kishore Press, Lucknow (Fourth edition 1912 A.D.).

2. Śaṅkara Kāvya Prasthāna Śāstra with the commentary of Śaṅkara Kavi, compiled and edited by Bhāratendu Hattabandhu and published by the Bhāratendu Press, Banāpur, Patna (First edition 1932 A.D.). A new edition has recently been brought out by the Bhāratendu Press, Banāpur, Patna, (V.S. 1956) with a commentary in modern (Khariboli) Hindi by Śrī Mahadeva Prasad, but its text corresponds wholly with that of Bhāratendu's edition and has, therefore, nothing new about it. The edition with Śaṅkara Kavi's commentary is named by the publisher as 'Śrī Śaṅkara Kāvya Prasthāna Śāstra' while at the end of the commentary are given the following words:- 'Śrī Śaṅkara Kāvya Prasthāna Śāstra Bhāratendu Hattabandhu'. It evidently shows that the work is no other than the Śaṅkara Kāvya Prasthāna Śāstra with his commentary in V.S. 1904 and it is, therefore, much older than the edition by Bhāratendu. According to a note by Śrī Mahadeva Prasad both these editions seem to have been based on a common source -- an old manuscript of Śaṅkara Kāvya Prasthāna Śāstra which existed before Śaṅkara's commentary was written, though there is a good deal of difference between the two regarding the number, order and the readings of the verses. The main points of difference are as follows:-

1. Each edition has two parts -- the first contains the main text of Śaṅkara Kāvya Prasthāna Śāstra and the second a collection of this poem taken from the Bhāratendu. In Śaṅkara's edition there are 118 verses in the first part (verses 117 and 118 are mixed together perhaps by mistake) and the second part contains 119 verses. The date of the commentary is given in the following verses at the end.

Śrī Śaṅkara Kāvya Prasthāna Śāstra  
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contains 63 verses which, as is indicated from the concluding verses of the commentary, were collected from Sūrasāgara and added to the original text by the commentator himself.<sup>1</sup> In Bhāratendu's edition the second part contains 53 verses only, in two separate appendices marked as (ka) and (kha) containing 49 and 4 verses respectively.

2. In Saradāra's edition there is some discrepancy regarding the number and order of the verses. Verse No. 19 in the original text is repeated as No. 30 also, and verses Nos. 111, 114, 115 and 117 of the original are reproduced among the additional poems also as Nos. 45, 46, 47 and 48 respectively. Thus there are in fact only 117 verses in the original text and 59 in the appendix. In Bhāratendu's edition verse No. 36 in the appendix (ka) is repeated in verse No. 48 as a part of the latter, which shows that it is not an independent verse though given independently in Saradāra's edition also as No. 44.<sup>2</sup>

3. Verse No. 20 given by Saradāra Kavi as an example of the figure of Prativastūpamā<sup>3</sup> in the original text is not found in Bhāratendu's edition. This fact has been noted by Babu Ramdin Singh also in one of his notes.<sup>4</sup>

4. Verses No. 30 and 32 given in Bhāratendu's edition in the original text as examples of the figure of Aprastuta-Prasamsā and Vyāghāta respectively are given in Saradāra's edition in the appendix as Nos. 61 and 62 respectively and not in the original text.

1. Ibid P. 142.

मत्तन मत्तन तैं सूर कवि सागर कियो उदार ।  
बहुत जतन तैं मथन करि रतन लहे सरदार ॥  
तिन पर सुचिटीका रची सुजन जानिबै हैत ।  
मनु सागर के तरन को सुन्दर सोभा सैत ॥

2. This verse is found in Surasagara (Bombay) also but there it is given as a part of a complete verse corresponding to verse No. 48 in Bhāratendu's edition and not as an independent verse.

3. The verse is as follows:-

राधे तैं कित मान कियोरी ।  
घनहरछित रिपु सुत सुजान को नीतन नाहिं दियोरी ॥  
बाबापति ब्रजु बंवा के भानुधान सुत हीन कियोरी ।  
मापितु बरि छित पितु सुत बंधु धारत कोन जियोरी ।  
सूर ज्याम छित बरव फट्यो कहु कैसै जात सियोरी ॥

4. Tippanī by Rāmdin Singh--- इस सूर सागर में एक मजन और भी सरदार कवि ने जोड़ा है।



contains 53 verses which, as is indicated from the concluding  
-ses of the commentary, were collected from Śaṅkara and added  
the original text by the commentator himself.<sup>1</sup> In Bhāratendu's  
tion the second part contains 53 verses only, in two separate  
indices marked as (ka) and (kha) containing 49 and 4 verses  
respectively.  
In Saradhā's edition there is some discrepancy regarding the  
number and order of the verses. Verse No. 19 in the original text is  
placed as No. 30 also, and verses Nos. 111, 114, 115 and 117 of the  
original are reproduced among the additional poems also as Nos. 45,  
47 and 48 respectively. Thus there are in fact only 117 verses  
the original text and 59 in the appendix. In Bhāratendu's edition  
verse No. 36 in the appendix (ka) is repeated in verse No. 48 as a  
part of the latter, which shows that it is not an independent verse  
though given independently in Saradhā's edition also as No. 44.<sup>2</sup>  
Verse No. 30 given by Saradhā Kavi as an example of the figure  
Pratistūpanā<sup>3</sup> in the original text is not found in Bhāratendu's  
edition. This fact has been noted by Bala Ramdin Singh also in one  
of his notes.<sup>4</sup>  
Verses No. 30 and 32 given in Bhāratendu's edition in the original  
text as examples of the figure of Aprastute-Prastāna and Yāghāta  
respectively are given in Saradhā's edition in the appendix as  
Nos. 61 and 62 respectively and not in the original text.

Ibid p. 142.

यत्तु यत्तु यत्तु यत्तु यत्तु  
यत्तु यत्तु यत्तु यत्तु यत्तु  
यत्तु यत्तु यत्तु यत्तु यत्तु  
यत्तु यत्तु यत्तु यत्तु यत्तु

This verse is found in Śaṅkara (Bomday) also but there it is  
given as a part of a complete verse corresponding to verse No. 48 in  
Bhāratendu's edition and not as an independent verse.  
The verse is as follows:-

यत्तु यत्तु यत्तु यत्तु यत्तु  
यत्तु यत्तु यत्तु यत्तु यत्तु  
यत्तु यत्तु यत्तु यत्तु यत्तु  
यत्तु यत्तु यत्तु यत्तु यत्तु



5. Verses Nos. 29, 31 and 118 given in Bhāratendu's edition in the original text are found in Sardāra's edition as Nos. 71, 51 and 110 respectively.

6. Eight verses Nos. 2, 11, 12, 27, 32, 33, 39 and 53 of Sardāra's appendix are not given in Bhāratendu's edition while four verses Nos. 48, 51, 52 and 53 of Bhāratendu's appendix are not found in Sardāra's edition. Bhāratendu Harishchandra compiled and edited an old commentary and gave it for publication to Bābū Rāmdīn Singh but it was published in 1892 A.D. seven years after the death of Bhāratendu Babu. Bābū Rāmdīn Singh added a few notes which furnish the following information:

1. There existed an old commentary on Sūradāsa's Kūṭa poems before Saradāra Kavi wrote his own commentary (V.S. 1904) and it was made use of by Saradāra Kavi. This old commentary was known as Sūrasāgara Kā Tīkā.
2. Saradāra adopted the interpretations of this old commentary and added a few of his own. He also changed the order of the verses according to his choice and thus presented a new commentary.
3. Saradāra also increased the number of verses of the old commentary by adding to them 53 verses more. He has said at the end of his commentary that he obtained these jewels after churning the ocean of Sūra's poetry (i.e. the Sūrasāgara) and wrote a commentary on them. It evidently shows that these verses added by him were taken from the Sūrasāgara.

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1. Sahityalaharī (Bhāratendu Saṅgrahita P. 38 No. 3 and 104
  2. In the edition published by N.K. Press, Lucknow there are 63 verses.
  3. P. 142 (Sūradāsa's edition of Sahityalaharī).



5. Verses Nos. 29, 31 and 118 given in Bhāratendu's edition in the original text are found in Sarabha's edition as Nos. 71, 51 and 110 respectively.

6. Eight verses Nos. 2, 11, 12, 27, 32, 33, 39 and 53 of Sarabha's appendix are not given in Bhāratendu's edition while four verses Nos. 48, 51, 52 and 53 of Bhāratendu's appendix are not found in Sarabha's edition. Bhāratendu Hariśchandra compiled and edited an old commentary and gave it for publication to Bābū Rāmān Singh but it was published in 1892 A.D. seven years after the death of Bhāratendu Bābū. Bābū Rāmān Singh added a few notes which furnish the following information:

1. There existed an old commentary on Śarasāgar's Kṛtā poems before Sarabha's Kavi wrote his own commentary (V.S. 1804) and it was made use of by Sarabha's Kavi. This old commentary was known as Śarasāgar Kā Tika.

2. Sarabha adopted the interpretations of this old commentary and added a few of his own. He also changed the order of the verses according to his choice and thus presented a new commentary.

3. Sarabha also increased the number of verses of the old commentary by adding to them 57 verses more. He has said at the end of his commentary that he obtained these jewels after churning the ocean of Śara's poetry (i.e. the Śarasāgar) and wrote a commentary on them. It evidently shows that these verses added by him were taken from the

Śarasāgar.

1. Santhyalahari (Bhāratendu Santhyalahari P. 38 No. 3 and 104)
2. In the edition published by A.K. Press, Lucknow there are 63 verses.
3. P. 142 (Sarabha's edition of Santhyalahari).



- verses added by Saradāra Kavi in two separate appendices.
4. Bhāratendu Harishchandra also consulted this old commentary and pointed out the difference between this and that of Saradāra Kavi.
  5. Bhāratendu gave the verses added by Saradāra in two separate appendices.
  6. Bhāratendu in his biography of Sūradāsa in the Charitāvalī assumed that this old commentary was written perhaps by Sūradāsa himself.<sup>1</sup> This view, however, has been refuted by Bābū Rāmdīn Singh<sup>2</sup> on the ground that the commentary contains quotations from the Bhāṣā Bhūṣana of Jasvanta Singh who flourished long after Sūradāsa and it,<sup>3</sup> therefore, must have been written after the Bhāṣā Bhūṣana and could not be by Sūradāsa.

From the comparison of the two editions as shown above and also from the information furnished by the note by Bābū Rāmdīn Singh, the following conclusions may be drawn:-

1. There existed before Saradāra Kavi's commentary an older commentary on Sāhitya Laharī which was made use of by both Saradāra Kavi and Bhāratendu Harishchandra in preparing their respective editions, but which is not traceable now.
2. Saradāra changed the order of the verses of the old commentary and added to them a few more verses from the Sūrasāgara.
3. Bhāratendu did not alter the order of the verses and retained the text of the old commentary. He also gave the

1. P. 165-220 (Sāhityalaharī by Bhāratendu).

2. Note:- इसकी टीका सूरदासकृत नहीं है जैसा कि भारतेन्दु ने माना है। भाषा भूषणकार जसवन्त सिंह सूरदास के पीछे हुए हैं। अतः उनका दिया हुआ तत्व यह अपनी टीका में उद्धृत नहीं कर सकते थे। अतः यह टीका अन्य किसी की है। हि० पद ३६

3. The date of Jasavanta Singh is given by the Misrabandhus in their 'Vinoda' as 1682 - 1738 V.S.



4. Bhāratendu has also consulted this old commentary and pointed out the difference between this and that of Sarabha Ravi.

5. Bhāratendu gave the verses added by Sarabha in two separate appendices.

6. Bhāratendu in his biography of Śrīmadha in the Chaitanya assumed that this old commentary was written perhaps by Śrīmadha himself.<sup>1</sup> This view, however, has been refuted by Kāśī Rāmān Singh<sup>2</sup> on the ground that the commentary contains quotations from the Bhāṣa Bhāṣya of Jāyanta Singh who flourished long after Śrīmadha and it, therefore, must have been written after the Bhāṣa Bhāṣya and could not be by Śrīmadha.

From the comparison of the two editions as shown above and also from the information furnished by the note by Kāśī Rāmān Singh, the following conclusions may be drawn:-

1. There existed before Sarabha Ravi's commentary an older commentary on Sāhitya Tattva which was made use of by both Sarabha Ravi and Bhāratendu in preparing their respective editions, but which is not traceable now.
2. Sarabha changed the order of the verses of the old commentary and added to them a few more verses from the Śrīmadha.

3. Bhāratendu did not alter the order of the verses and retained the text of the old commentary. He also gave the

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1. P. 155-220 (Sāhitya Tattva by Bhāratendu).
2. Note:- When Śrīmadha died he was 70 years old. He died in 1511 A.D. (1511 B.S.).

3. The date of Jāyanta Singh is given by the manuscript in their 'Vindana', as 1555 - 1730 V.S.



verses added by Saradāra Kavi in two separate appendices.

4. The actual text of the Laharī consisted originally of 118 verses only as given in Bhāratendu's edition.

5. None of the 118 verses of the original Laharī is found in the Sūrasāgara and they, therefore, form an altogether independent work.

Though the fact that no verse of the Sāhityalaharī except those given in the appendix is found in the Sūrasāgara had already been noticed and clarified by Bābū Rādhā Krishna Dās, yet many Hindi scholars have persisted in the error and some still seem to hold the view that the Laharī is a part of the Sūrasāgara.<sup>1</sup> A few scholars have, however, recently refuted this view in their works on Sūradāsa.<sup>2</sup>

A verse similar to the verse No. 23 given as an example of the figure of Sahokti is, however, found in the Sūrasāgara but the readings are so different that the two verses cannot be considered to be identical.<sup>3</sup>

1. Brajamādhurī Sāra P. 5; Astachāpa aurā Vallabha Sampradāya P. 594; Sukavi Samikṣā p. 25; Sūra Samikṣā P. 12; Sūra Sāhitya ki Bhūmika P. 21; Hindi Kalākāra P. 79.

2. Hindi Sāhitya kā Alocanātmaka Itihāsa P. 738; Sūradāsa (Dr. Varma) P. 146; Sūrasaurabha P. 215; and Sūranirnaya P. 3.

3. The readings are as follows:-

ससीरी सुन परदेसी की बात ।

जराय बीच दे गये धाम की हरि जहार चलि जात ॥

जरजजरजजदै .....

ग्रह नखन जरु वैद जरय करि को बरजे मुहि जात ।

रवि पंचक संग गर स्याम धन तातै मन जकुलात ।

कहु सहुक्त कवि मिले सूर प्रभु प्रान रटत ननु जात ॥॥

The third line is missing which is probably--

ससि रिपु बरत भानुरिपु जुगधम हरिरिपु की जव घात ।

सू० सा० ..... कहत कोउ परदेसी की बात ।

मंदिर जरय जवधि वदि हम सौ हरि जहार चलि जात ।

ससि रिपु बरस सूर रिपु जुगवर हरि रिपु कीन्ही घात ।

ग्रह नखन जरु वैद जरय करि को बरजे मुहि जात ।

मघ पंचक ले गयी सांवरी तातै जिय जकुलात ।

नखन वैद ग्रह जोरि जरय करि वनि जावै सोह जात ।







Verse No. 20 given by Saradāra Kavi as an example of the figure Prativastūpamā Alāṅkāra seems to belong to the original text of the Sāhityalaharī and its absence in Bhāratendu's edition may perhaps be an omission. The figure is an important one and could hardly have escaped the attention of a writer of alāṅkāra text. Verses Nos. 30 and 32 of Bhāratendu's edition, which are given by Saradāra as Nos. 61 and 62 in his appendix, are not found in the Sūrasāgara. Besides, according to the order of the Alāṅkāras given in the Laharī they are assigned a correct place in the former edition and, would therefore, belong to the original text. From verse No. 109 which gives the date and name of the composition, Dr. D.D. Gupta has inferred that the work must have originally ended with this verse and all the verses following it should be considered to be interpolations made by the commentators later on.<sup>1</sup>

While the contention of Dr. Gupta that verse No. 109 should be taken as the concluding verse of Sāhityalaharī may seem to be reasonable, his inference about the verses following it being interpolations would not be tenable for the following reasons:- (1) the verses added by the commentators are generally taken from the Sūrasāgara but no verse of the original text of Sāhityalaharī including those following No. 109 is, as stated above, traceable in any printed edition or the available manuscripts of the Sāgara; (2) the Sāhityalaharī is a work dealing with the Alāṅkāras and Nāyikābheda and the contents of the verses in question form a part of the work which would have been incomplete without them; (3) in Saradāra's edition verse No. 118 giving the genealogy of the poet is given as No. 110. It shows that the verses between Nos. 109 and 118 are assigned a wrong place and should naturally be placed before verse No. 109. In case verse No. 118 is not accepted as genuine as has been

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1. Aṣṭa Vall. P. 294.



Verse No. 20 given by Śaṅkarācārya as an example of the figure *tristupāṇa* *Alakṣa* seems to belong to the original text of the *Sāhityalaharī* and its absence in Bhāṣaṇḍa's edition may perhaps be an omission. The figure is an important one and could hardly have escaped the attention of a writer of *Alakṣa* text. Verses Nos. 20 and 22 of Bhāṣaṇḍa's edition, which are given by Śaṅkarācārya as Nos. 61 and 62 in his appendix, are not found in the *Sūrasāgar*. Besides, according to the order of the *Alakṣas* given in the *lāṭī* they are assigned a correct place in the *lāṭī* edition and, would therefore, belong to the original text. From verse No. 109 which gives the date and name of the composition, Dr. D. B. Gupta has inferred that the work must have originally ended with this verse and all the verses following it should be considered to be interpolations made by the commentators later on.<sup>1</sup>

While the contention of Dr. Gupta that verses Nos. 109 should be taken as the concluding verse of *Sāhityalaharī* may seem to be reasonable, his inference about the verses following it being interpolations would not be tenable for the following reasons:— (1) the verses added by the commentators are generally taken from the *Sūrasāgar* but no verse of the original text of *Sāhityalaharī* including those following No. 109 is, as stated above, traceable in any printed edition or the available manuscripts of the *Sāgar*; (2) the *Sāhityalaharī* is a work dealing with the *Alakṣas* and *Śūtras* and the contents of the verses in question form a part of the work which would have been incomplete without them; (3) in Śaṅkarācārya's edition verse No. 118 giving the genealogy of the poet is given as No. 110. It shows that the verses between Nos. 109 and 118 are assigned a wrong place and should naturally be placed before verse No. 109. In case verse No. 118 is not accepted as genuine as has been



held by some scholars and verse No. 20 given in Saradāra's edition is included in the main text, the work will still consist of 118 verses as traditionally known.

Considerable controversy has raged among Hindi scholars about the genuineness of verse No. 118, which gives an account of the life and genealogy of the poet. Bhāratendu Harish Chandra<sup>1</sup>, and following him Śrī Rādhā Kṛṣṇa Dāsa<sup>2</sup>, consider this verse and the account of Sūradāsa given in it as genuine. Later on this view was also accepted by Sir George Grierson<sup>3</sup>, Sir Charles James Lyall, K.C.S.I.<sup>4</sup> M.M. Pt. Haraprasāda Śāstrī, Munshī Devī Prasād<sup>5</sup>, Prof. Munshī Rām Sharmā<sup>6</sup> and some other scholars. But the Miśrabandhus<sup>7</sup>, Pt. Rāmachandra Śukla<sup>8</sup>, Dr. Janārādana Miśra,<sup>9</sup> Dr. Dīnadāyāla Guptā<sup>10</sup> and Śrī Prabhu Dayāla Mital,<sup>11</sup> on the other hand, have considered this verse to be an interpolation, while Dr. Rāmakumar Varmā<sup>12</sup> seems to be uncertain. The arguments advanced by this latter group of scholars are as follows:-

1. The verse is not Kūṭa and it is, therefore, a definite departure from the usual style and tone of the rest of the work.<sup>13</sup>
2. The line 'Prabala Dachhin Viprakula tem Satru hvai hai Nāsa' refers definitely to the Peshwas who flourished two hundred years after Sūradāsa. The verse, therefore, must be a composition after the time of the Peshwas.<sup>14</sup>

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1. Charitāvalī and also the introduction to Sūrasātaka Pūrvārdha.
  2. Sūrasāgara (Bhūmikā).
  3. Imp. Gaz.
  4. Ency. Britt.
  5. Shri Sūradāsa Kā Jiwan Charita P. 5.
  6. Sūrasaurabha.
  7. Hindi Navaratna P. 226.
  8. Hindi Sahitya Kā Itihāsa P. 161.
  9. Sūradāsa P. 6.
  10. Asta Vallabh. P. 90.
  11. Sūranirnaya P. 4.
  12. Hindi Sahitya Kā Alocanātmaka Itihāsa P. 738.
  13. Sūranirnaya.
  14. Hindi Navaratna P. 226, also H.S.I. P. 161 and H.S.A.I. P. 737.



held by some scholars and verse No. 30 given in Śaṅkara's edition is included in the main text, the work will still consist of 113 verses as traditionally known.

Considerable controversy has raged among Hindi scholars about the genuineness of verse No. 113, which gives an account of the life and genealogy of the poet. Bhāratendu Hārish Chandra<sup>1</sup>, and following him Śrī Rādhā Kṛishṇa Dāsa<sup>2</sup>, consider this verse and the account of Śaṅkara given in it as genuine. Later on this view was also accepted by Sir George Grierson<sup>3</sup>, Sir Charles James Elphinstone<sup>4</sup>, E.C.S.I.<sup>5</sup>, M.M. Pt. Haraprasāda Basu<sup>6</sup>, Munshi Devi Prasad<sup>7</sup>, Prof. Munshi Han Sharma<sup>8</sup> and some other scholars. But the Hīndībhāṣa Pt. Rāmachandra Śukla<sup>9</sup>, Dr. Janārdana Mītra<sup>10</sup>, Dr. Dīnādāsa Gupta<sup>11</sup> and Śrī Prabhū Dayā-Mītra<sup>12</sup> on the other hand, have considered this verse to be an interpolation, while Dr. Rāmakṛishṇa Varma<sup>13</sup> seems to be uncertain. The arguments advanced by this latter group of scholars are as follows:-

1. The verse is not Kṛīṭa and it is, therefore, a definite departure from the usual style and tone of the rest of the work.<sup>14</sup>
2. The line 'Prabala Dāshin Vīrakula teṣa Satru hvalaḥ' Nāna' refers definitely to the Teshwas who flourished two hundred years after Śaṅkara. The verse, therefore, must be a composition after the time of the Teshwas.<sup>15</sup>

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1. Chaitānyī and also the introduction to Śaṅkara's Pūrvārdha.
  2. Śaṅkara (Rāmīka).
  3. Imp. Cat.
  4. Ency. Brit.
  5. Śrī Śaṅkara Kṛīṭa Chaitānyī P. 2.
  6. Śaṅkara.
  7. Hīndī Navarata P. 226.
  8. Hīndī Chaitānyī Kṛīṭa P. 161.
  9. Śaṅkara P. 6.
  10. Aṣṭa Vallabha P. 30.
  11. Śaṅkara P. 4.
  12. Hīndī Chaitānyī Kṛīṭa P. 161.
  13. Śaṅkara.
  14. Hīndī Navarata P. 226, also H.S.I. P. 161 and H.S.A.I. P. 177.



3. The text of the *Sāhityalaharī* as traditionally handed down must have ended with verse No. 109, which gives the date and name of the composition, and therefore, all other verses after verse No. 109 must be taken as interpolations made afterwards by the commentators.<sup>1</sup>
4. While the poet has mentioned with reverence the name of Gosvāmī Viṭṭhalanātha he has not said anything in this verse about his preceptor *Śrī Vallabhācārya*.<sup>2</sup>
5. *Sūradāsa* is traditionally known to be a *Sārasvata* *Brahmana* but contrary to this, in this verse he is said to be a *Bhāta* (bard) belonging to the family of *Cand-abardāi*. The words *Brahmarāo* and *Vipra* are contradictory as the *Bhātas* are not known as *Brāhmanas*.<sup>3</sup>
6. *Sūradāsa* has invariably shown his indifference to his worldly life and so it is difficult to believe that he would have given an account of his life and family in so much detail as in this verse.<sup>4</sup>
7. The *Caurāsī Vaiṣṇavanakī Vārtā*, and the *Bhāva Prakāśa* of *Hari Rāga* do not corroborate the account of *Sūradāsa* as given in this verse.<sup>5</sup>

For these reasons Dr. D.D. Gupta remarks,

'It seems that this verse was added by some scribe or a commentator of the *Lahari* before *Bhāratendu Babu Harish Chandra* and *Saradāya Kavi*.'<sup>6</sup>

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1. *Aṣṭa Vallabha* P. 91 and *Sūranirnaya* P. 6.
  2. *Sūranirnaya* P. 8 and *Aṣṭa Vallabha* P. 94.
  3. *Aṣṭa Vallabh* P. 191; *H.S.A.I.* P. 738 and *Hindi Navaratna* P. 226.
  4. *Aṣṭa Vallabha* P. 191 and *Sūranirnaya* P. 5.
  5. *Ibid.*
  6. *Aṣṭa Vallabh* P. 192.



3. The text of the *Āṭīyāṇa* is traditionally handed down must have ended with verse No. 109, which gives the date and name of the composition, and therefore, all other verses after verse No. 109 must be taken as interpolations made afterwards by the commentators.<sup>1</sup>
4. While the poet has mentioned with reverence the name of Govāmi Vīṭṭhānātha he has not said anything in this verse about his preceptor Śrī Vāllabhācārya.<sup>2</sup>
5. Śrīvāṇa is traditionally known to be a Śāṅkara Brahmana but contrary to this, in this verse he is said to be a Bhāṭa (bard) belonging to the family of Chāṇḍabardī. The words Brahmanā and Vīṭṭhā are contradictory as the Bhāṭas are not known as Brahmanas.<sup>3</sup>
6. Śrīvāṇa has invariably shown his indifference to his worldly life and so it is difficult to believe that he would have given an account of his life and family in so much detail as in this verse.<sup>4</sup>
7. The *Chāṇḍī Vāṅmānāś Vārtā*, and the *Bhāṭa Prakāśa* of Hārī Hāya do not corroborate the account of Śrīvāṇa as given in this verse.<sup>5</sup>
- For these reasons Dr. D.D. Gupta remarks,  
'It seems that this verse was added by some scribe or a commentator of the *Āṭīyā* before Bhāṭarāṇḍa Bābā Hārī Chāṇḍa and Śrīvāṇa Kavi.'<sup>6</sup>

1. *Āṭīyā* P. 91 and *Śrīvāṇa* P. 6.
2. *Śrīvāṇa* P. 8 and *Āṭīyā* P. 94.
3. *Āṭīyā* P. 101; E.S.A.I. P. 738 and *Hārī Hāya* P. 326.
4. *Āṭīyā* P. 101 and *Śrīvāṇa* P. 5.
5. *Id.*
6. *Āṭīyā* P. 102.



A critical examination of these arguments, however, will show that they are not entirely tenable. The following reasons may be adduced to support this view: (1) It is true that the verse is not a Kūṭa but it must be noted that the nature of the subject of this verse (i.e. the account of the life and family of the poet) did not require the terse style of Kūṭa expression. (2) As for the words 'Dacchin Viprakula etc.' no reason is given as to why they should be taken to refer to the Peshwas alone. Prof. Munshīrām Sharmā has explained the words differently, with reference to Mahāprabhu Vallabhācārya whose teachings destroyed the enemies of Kāma, Krodha etc. of the devout poet. This interpretation though plausible appears to be in consonance with the context and conveys quite a good sense.<sup>1</sup> (3) It has already been stated before that the verses after the verse No. 109 are not interpolations. (4) Reference to Vallabhācārya was not absolutely essential though according to Prof. Munshīrām Sharmā it is made in the words 'Dachina viprakula'.<sup>2</sup> (5) There is no contradiction as rightly observed by Prof. Munshī Rām Sharmā,<sup>3</sup> between the two words Brahmarāo and Vipra as the former may be taken as a proper name while the latter denotes a caste. Besides, there is no word in the whole verse which denotes the sense of a bard (Bhāṭa), and even if the word 'Rāo' is taken to mean 'Bhāṭa' it does not mean that Bhāṭa is a contradiction to Vipra. Bhāṭa means a learned man and was used as a title or surname by some Brahmarāos. It is just possible that even

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1. Śūrasaurabha P. 37-38.

2. Ibid. P. 38.

3. Ibid. P. 41.



A critical examination of these arguments, however, will show that they are not entirely tenable. The following reasons may be adduced to support this view: (1) It is true that the verse is not a *Rita* but it must be noted that the nature of the subject of this verse (i.e. the account of the life and family of the poet) did not require the verse style of *Rita* expression. (2) As for the words 'Dachin Viprahina' etc., no reason is given as to why they should be taken to refer to the Peshwas alone. Prof. Munshi Sharnā has explained the words differently, with reference to Mahāprabhu Vallabhācārya whose teachings destroyed the enemies of *Rita*, Krodha etc. of the devotee poet. This interpretation though plausible appears to be in consonance with the context and conveys quite a good sense.<sup>1</sup> (3) It has already been stated before that the verses after the verse No. 100 are not interpolations. (4) Reference to Vallabhācārya was not absolutely essential though according to Prof. Munshi Sharnā it is made in the words 'Dachin viprahina'.<sup>2</sup> (5) There is no contradiction as rightly observed by Prof. Munshi Rām Sharnā,<sup>3</sup> between the two words *Brahmanā* and *Vipra* as the former may be taken as a proper name while the latter denotes a caste. Besides, there is no word in the whole verse which denotes the sense of a bard (*Bhāṭa*), and even if the word '*Bhāṭa*' is taken to mean '*Bhāṭa*', it does not mean that *Bhāṭa* is a contradiction to *Vipra*. *Bhāṭa* means a learned man and was used as a title or surname by some *Brahmanas*. It is just possible that even

1. *Śaṅkarācārya* R. 37-38.

2. *Ibid.* P. 38.

3. *Ibid.* P. 41.



Candabardāi himself was not a Bhāta (Bard), but a Brāhmaṇa (particularly a Sārasvata Brāhmaṇa as he belonged to the Panjab - the chief place of residence of the Sārasvatas) and belonged to the Bhāradvāja Gotra, which is so common among the Sārasvata Brāhmaṇas, (6) The verses of the Sūrasāgara were composed at different times and collected together in the form of a book long after; hence there was no occasion for the poet to give an account of his life and genealogy or even the date of the composition in it. But Sūrasārāvalī and Sāhityalaharī are independent works where the poet could get an opportunity to say something about himself in definite words, (7) The Caurasī Vaisṇavana kī Vārtā or the Bhāva Prakāśa does not give a complete account of the life of the devotees mentioned in them. Hence it is too much to expect from their authors the mention of this verse or the account given therein. Besides the genealogy of the poet given in this verse tallies, with a little variation, with that of Candabardāi known from Nānūrāmabhaṭṭa who claims his descent from Candabardāi.<sup>1</sup> This would justify the claim that the verse is genuine.

Though Sāhityalaharī has been considered by most scholars as a genuine composition of Sūradāsa<sup>2</sup>, there are some scholars, among whom Dr. Brijeshwar Varma is the foremost, who do not accept this view. Dr. Varma has discussed this question at length in his thesis on Sūradāsa and says, "In fact Sāhityalaharī, as has been mentioned in verse No. 118 is the work of a Brāhmabhaṭṭa named Sūraja Chandra who, due to his lust for connecting himself with the

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1. H.S.I.

2. Nisrabandhus, Sir George Grierson, Pt. R.C. Shukla, Dr. Shyāma Sundardās, Pt. Ay-odhyāsingh Upādhyāya, Dr. R.K. Varmā, Dr. Rasāl, Dr. Sūryakānta, Dr. D.D. Gupta and P.D. Mittal.



the claim that the verse is genuine. I claim his descent from Candabardāi. This would justify with that of Candabardāi known from Nambār-Ḥaṭṭa who the poet given in this verse tallies, with a little variation, verse or the account given therein. Besides the genealogy of it is too much to expect from their author the mention of this account of the life of the devotees mentioned in them. Hence Kī Vēṭā or the Bhāva Trakāṣa does not give a complete himself in definite words. (7) The Gaurāṅgī Vaidyaṅga the poet could get an opportunity to say something about Śrīnārāyaṇī and Śāntīyālāhārī are independent works where genealogy or even the date of the composition is not. But no occasion for the poet to give an account of his life and together in the form of a book long after; hence there was Śrīnārāyaṇī were composed at different times and collected among the Śāntīyālāhārī, (6) The verses of the and belonged to the Bhāgavata Gītā, which is so common Tanjāb - the chief place of residence of the Śāntīyālāhārī (particularly a Śāntīyālāhārī as he belonged to the Candabardāi himself was not a Bhāṭa (Bard), but a Brāhmaṇa

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 some scholars, among whom Dr. Priljeetwar Varma is the  
 scholars as a genuine composition of Svaradha<sup>2</sup>, there are  
 Though Sahityalahari has been considered by most



later in connection with the contents of *Sūradāsa's*

two great poets of Hindi namely Canda and Sūra committed the unpardonable guilt of literary deception.<sup>1</sup> The reasons given by Dr. Varmā in support of his hypothesis are as follows:-

1. The real inspiration of *Sūradāsa's* poetry is his deep devotion to *Śrī Kṛṣṇa* and not a love for literary art and beauty, but contrary to this, the chief inspiration of the *Sāhityalaharī* is an exhibition of literary art and not Bhakti.
2. The main theme of the *Kūṭa* verses in the *Sūrasāgara* is the description of the bodily beauty (*Nakhasikha-Varnanā*) of *Rādhā* and *Kṛṣṇa* and their love for each other, but it is not so in the *Sāhityalaharī*. In the *Laharī* the theme of some of the verses is not related to *Rādhā* and *Kṛṣṇa* at all.
- (3) The language and style of the *Sāhityalaharī* differ so much from those of the *Sūrasāgara* that they definitely make it the composition of a writer other than the author of the *Sūrasāgara*.
4. It seems contrary to the nature of the poet, who remained altogether silent about his biggest and best known work the *Sūrasāgara* to suppose that he could be so bold as to give the date and name of an ordinary work like the *Sāhityalaharī*.

These arguments of Dr. Varmā, however, do not stand critical examination. No doubt the chief aim of the *Sāhityalaharī* is to present some aspects of poetic art, but to say that it lacks entirely in Bhakti Bhāvanā<sup>2</sup> and as such has a different spirit from that of the *Kūṭa* poems of *Sūrasāgara*, will be to twist the truth. We shall discuss at length the mode of Bhakti as depicted in the *Sāhityalaharī*

1. *Sūradāsa* P. 124-125.

2. *Ibid.* P. 121.

वस्तुनस्तु प्रसादपद्मे जातन्दो मित्यस्तिष्ठति नमस्तुभ्यम् । सुखो धिक्



two great poets of Hindi namely Ganga and Sur committed the unpardonable guilt of literary deception. The reasons given by Dr. Varma in support of his hypothesis are as follows:-

1. The real inspiration of Surdas's poetry is his deep devotion to Sri Kṛṣṇa and not a love for literary art and beauty, but contrary to this, the chief inspiration of the Śaṅkṛāṣṭa is an exhibition of literary art and not Bhakti.
2. The main theme of the Kṛṣṇa verses in the Śūrasāgar is the description of the bodily beauty (Nāṇāśīma-Vaṇṇa) of Rādhā and Kṛṣṇa and their love for each other, but it is not so in the Śaṅkṛāṣṭa. In the latter the theme of some of the verses is not related to Rādhā and Kṛṣṇa at all.
- (3) The language and style of the Śaṅkṛāṣṭa differ so much from those of the Śūrasāgar that they definitely make it the composition of a writer other than the author of the Śūrasāgar.
4. It seems contrary to the nature of the poet, who remained altogether silent about his highest and best known work the Śūrasāgar to suppose that he could be so bold as to give the date and name of an ordinary work like the Śaṅkṛāṣṭa.

These arguments of Dr. Varma, however, do not stand critical examination. We doubt the chief aim of the Śaṅkṛāṣṭa is to present some aspects of poetic art, but to say that it lacks entirely in Bhakti Śāstra and as such has a different spirit from that of the Kṛṣṇa poems of Śūrasāgar, will be to twist the truth. We shall discuss at length the mode of Bhakti as depicted in the Śaṅkṛāṣṭa.

1. Śūrasāgar P. 124-125.
2. Ibid. P. 121.



later in connection with the contents of Sūradāsa's Kūṭa poems. But it may be mentioned here that it is the Madhurā Bhakti which forms the main aspect of the subject of Sāhityalaharī. In the Puṣṭimārga, Kṛṣṇa is considered as an embodiment of Rasa<sup>1</sup> and an object of the most fervent emotion of love. The aim of a devotee is to obtain the grace of Lord Kṛṣṇa and it can be achieved only when an unflinching and most enduring love is shown towards Him. Surpassing all, whether it may pertain to this world or to the heavens, the love for Lord Kṛṣṇa must be maintained in every possible way. The Gopīs are considered to have realised the highest ideal of this intense love for Śrī Kṛṣṇa. In the Bhāgavata Purāṇa, Kṛṣṇa is said to have performed His Līlās according to the various modes described in the science of poetics and also enjoyed the love of the Gopikās according to the Nāyikābheda.<sup>2</sup> That is one of the reasons why the poets of Astachāpa have described the various types of the heroines (Nāyikās) in describing the diversions and revels of Śrī Kṛṣṇa's life. Sūradāsa wrote his Sāhityalaharī to elucidate and amplify this aspect of Kṛṣṇa's life described in the Bhāgavata. The work is called Sāhityalaharī for two reasons:- (1) it does not describe a particular Līlā or only the Śrīngāra but other Rasas also, (2) the secular life of Śrī Kṛṣṇa may not have an adverse effect on the minds of the spiritually undeserving persons; so the Nāyikābheda verses are composed in an oblique (Kūṭa) style.

1. a. वस्तुतस्तु ब्रह्मांशमध्यै ज्ञानन्दोऽभिव्यक्तिरुच्यते भगवद्रूपः ।

सुबोधिनी ३१, ५, ३६ ।

b. रूप प्रेमानन्द रस जो कहू जग मैं चाहि, सो सब गिरधर देवकों  
निषरक बरनों ताहि । २० मै०

2. Bhāga. 10, 33-26.

एवं शशांकाय विराजिता निशा स सत्त्वकामोऽनुरता बलागमः ।  
सिषेव ह्यात्मन्युपरुद्धसौरतः सर्वाः शरत्काव्य कथा रसाञ्जयाः ॥

The phrase 'Sarvāḥ Śaratkāvyekathāḥ rasāñjayaḥ' has been explained by Vallābha as--

काव्यकथा अपि नीताः काव्योक्तप्रकारेण गीतगीतनिन्दोक्तन्यायेन रसि कृतवान्  
तत्र हेतु रसाञ्जया इति ।



later in connection with the contents of Śrīmadāra's  
 Kṛpā poems. But it may be mentioned here that it is the  
 Nābhārī Bhakti which forms the main aspect of the subject  
 of Śāhityalāharī. In the Pustimārga, Kṛpā is considered  
 as an embodiment of Rāsa<sup>1</sup> and an object of the most fervent  
 emotion of love. The aim of a devotee is to obtain the  
 grace of Lord Kṛpā and it can be achieved only when an  
 unflinching and most enduring love is shown towards Him.  
 Surpassing all, whether it may pertain to this world or  
 to the heavens, the love for Lord Kṛpā must be maintained  
 in every possible way. The Gopis are considered to have  
 realised the highest ideal of this intense love for Śrī Kṛpā.  
 In the Bhāgavata Purāṇa, Kṛpā is said to have performed  
 His līlās according to the various modes described in the  
 science of pectics and also enjoyed the love of the Gopikās  
 according to the Nāyikābheda.<sup>2</sup> That is one of the reasons why  
 the poets of Aśvadhāra have described the various types of the  
 heroines (Nāyikās) in describing the diversions and revels  
 of Śrī Kṛpā's life. Śrīmadāra wrote his Śāhityalāharī to  
 elucidate and amplify this aspect of Kṛpā's life described  
 in the Bhāgavata. The work is called Śāhityalāharī for two  
 reasons:— (1) it does not describe a particular līlā or only  
 the Śrīkṛpā but other Rāsa also, (2) the secular life of  
 Śrī Kṛpā may not have an adverse effect on the minds of the  
 spiritually underserving persons; as the Nāyikābheda verses  
 are composed in an oblique (Rūpā) style.

1. a. Kṛpā is the name of the Lord who is the object of devotion.

2. b. Kṛpā is the name of the Lord who is the object of devotion.

3. c. Kṛpā is the name of the Lord who is the object of devotion.

4. d. Kṛpā is the name of the Lord who is the object of devotion.

5. e. Kṛpā is the name of the Lord who is the object of devotion.

6. f. Kṛpā is the name of the Lord who is the object of devotion.

7. g. Kṛpā is the name of the Lord who is the object of devotion.

8. h. Kṛpā is the name of the Lord who is the object of devotion.



As regards the second objection, to wit that there is no Nakha Śikha varṇana (cap-a-pie-description) in the Sāhityalaharī, as in the Kūṭa verses of Sūrasāgara, it may be observed that Nakha Śikha alone is not the exclusive theme of Kūṭa verses. Even in the Sūrasāgara there are several Kūṭa poems which describe devotion or the Bāla Līlā (childplay) of Śrī Kṛṣṇa.<sup>1</sup> Besides, in the Sāhityalaharī a large number of the verses are devoted to the Śṛṅgāra Rasa. The language and style of the work have also greater similarity than contrast with the Kūṭa poems of Sūrasāgara. A comparison of the following few verses quoted from the Sāhityalaharī and Sūrasāgara will show that they have a close similarity not only in regard to the subject matter but also in the use of almost the same words and phrases.

1.   पिय बिनु बहति बैरिन बाय ।  
मदन बान कमान त्यायो करषि कोप चढ़ाय ॥ सा० ल० पद ।  
फिया बिनु नागिनि कारीरात ।  
कबहुँक जामिनि उवति कन्हैया डसि उलटी ह्वै जाता ॥ सू० सा० पद
2.   नंदनंदन बिन ब्रज मैं ऊथी सब विपरीत भई । सा० ल० पद  
मदन गोपाल बिना या तन की सबै बात बदली । सू० सा० पद
3.   जब तैं हों हरि रूप निहारो  
तब तैं कहाँ कहाँ होरी सजनी लागत जग ब्रंघियारी ॥ सा० ल० पद  
जब तैं सुन्दर बदन निहारो  
ता दिन तैं मधुकर मन ऋक्यो बहुत करी निकरै न निकारो ॥ सू० सा० पद
4.   कत मो सुमन सीं लपटात ।  
समुझि मधुकर परत नाहीं मोहिं तोरी बात ॥ सा० ल० पद  
मधुकर हम न होहिं वै बेली ।  
जिन मजि तजि तुम फिरत और रंग करत सुसुम रसोली ॥ सू० सा० पद

1. See App. B, verses 1-7.



As regards the second objection, to wit that there is no *Nakha Sikkha* varṇana (cap-a-pis-description) in the *Sāhityalāharyā*, as in the *Kṛtā* verses of *Sūrasagara*, it may be observed that *Nakha Sikkha* alone is not the exclusive theme of *Kṛtā* verses. Even in the *Sūrasagara* there are several *Kṛtā* poems which describe devotion or the *Rāga* *Rīti* (childplay) of *Śrī Kṛṣṇa*.<sup>1</sup> Besides, in the *Sāhityalāharyā* a large number of the verses are devoted to the *Sūrasagara* *Rasa*. The language and style of the work have also greater similarity than contrast with the *Kṛtā* poems of *Sūrasagara*. A comparison of the following few verses quoted from the *Sāhityalāharyā* and *Sūrasagara* will show that they have a close similarity not only in regard to the subject matter but also in the use of almost the same words and phrases.

1. *तुम हूँ वरुण शिव शिव ।*  
*तुम हूँ वरुण शिव शिव शिव शिव ।*  
*तुम हूँ वरुण शिव शिव शिव शिव ।*
2. *तुम हूँ वरुण शिव शिव शिव शिव ।*  
*तुम हूँ वरुण शिव शिव शिव शिव ।*
3. *तुम हूँ वरुण शिव शिव शिव शिव ।*  
*तुम हूँ वरुण शिव शिव शिव शिव ।*  
*तुम हूँ वरुण शिव शिव शिव शिव ।*
4. *तुम हूँ वरुण शिव शिव शिव शिव ।*  
*तुम हूँ वरुण शिव शिव शिव शिव ।*  
*तुम हूँ वरुण शिव शिव शिव शिव ।*



5. ग्रहनक्षत्र चरु वैद चरुकरि सात हरष मन वाद्यों । सा०ल० पद ।

ग्रह नक्षत्र चरु वैद चरु करि को बरुनै मुहि सात ॥ सू० सा० पद

*Sūrasāgara and Sūra Saṁvālī.*

3. The surnames Sūra, Sūraj, Sūradāsa etc. are found in

6. सखी री सुन परदेसी की बात ।

चरु कीच दे गये धामकी हरि बहार चलि जात ॥ सा०ल०पद ।

4. The treatment of *Alakara* and *Mayikābheda* in *Sūra* style

कहे कोउ परदेसी की बात ।

5. The treatment of *Alakara* and *Mayikābheda* in *Sūra* style

मंदिर चरु ब्रवधि प्रभुवदि गये हरि बहार चलि जात । सू०सा०पद ।

Illustrations showing similarity between the *Sāhityalaharī* and *Sūrasāvalī* have already been quoted before.

As for the date and name of the composition of *Sāhityalaharī*, *Sūradāsa* gave them as it is an independent work written at a particular time but he could not do so, as has been mentioned earlier, in the case of *Sūrasāgara* because its songs were composed at different times and collected together long after in the form of a book. To summarise, the following reasons may be given to prove that the *Sāhityalaharī* is the work of *Aṣṭachāpī Sūradāsa* and not of any other person!

1. Verse No. 109 gives the date, name and the purpose of the composition of *Sāhityalaharī*. According to it the work was composed in *Vikrama Samvata 1607*<sup>1</sup> for the sake of *Nandanandandāsa* that may mean the devotee of Lord *Kṛṣṇa* (the son of *Nanda*).<sup>2</sup>

1. There is a controversy about the interpretation of this verse. Pt. Ramchandra Sukla reads in the first line as 'Muni Suni Rasan ke rasa lekha' and according to it the verse can be interpreted as follows:— Muni (sages) = 7, Suni (means *Sunya* i.e. 0, *Rasana ke Rasa* = 6 and *Dasana Gaurinanda Kau* (i.e. the tooth of *Ganesa*) = 1. Thus it gives the date 1607. *Subala* means 'powerful' and it stands for *Vikrama*; *Nandanandan māsa* = *Vaiśākha*; *Chaita Tritiya hīna* = *Akṣaya Tritiya*, *Nandanandana Janamete hai bana* = the 5th day from the birthday of *Kṛṣṇa* i.e., *Ravi-vāra* (as *Kṛṣṇa* was born on Wednesday). *Tritiya Ākṣa* = *Kṛttika* i.e., *Sūradāsa* composed the *Sāhityalaharī* for the benefit of *Nandanandana* and completed it on Sunday, the *Akṣaya Tritiya* with the *Kṛttika Nakṣatra* and *Sukarma Yoga* in the month of *Vaiśākha* in V.S. 1607.

In the printed editions the word *Suni* in the first line is substituted for *Puni* and thus it has given rise to great misunderstanding and controversy. In an attempt to find the correct *Samvata* the word, *Rasana* though used in the simple sense of tongue is taken to denote a number and is interpreted in different meanings --



1. 1000 1000 1000 1000 1000

1. PROBATE 11. NAME OF THE DECEASED THE ESTATE OF J. B. SMITH

and <sup>AA</sup> Gursavall have already been quoted before.

As for the date and name of the composition of the lyrics-

Isahel, Surdona gave them as it is an independent work

written at a particular time but he could not do so, as

has been mentioned earlier, in the case of SWANSON because it

long after in the form of a book. To summarize, the following songs were composed at different times and collected together

Reasons may be given to prove that the Abdylsharif is the  
long after in the form of a book. To summarize, the following

None of Attached Surveys and not of any other person:

1. Verse No. 109 gives the date, name and the purpose of

The composition of  $\tilde{\mathcal{H}}_1(\mathcal{H})$ . According to it the work

was composed in Athens August 1897 for the sake of

landanandass that may mean the devotee of Lord Hanan

2. (also to me only)

1. There is a controversy about the interpretation of this verse.  
2. Remondra's book reads in the first line as 'and that  
Baan ke ran leha and according to it the verse can be inter-  
preted as follows:- Mani (Baan) - 7, Mani (Baan) 1.0.  
0. Baan ke Baan = 6 and Baan (Baan) 1.0. The word  
of Baan) = 1. Thus it gives the date 1907. This is  
'powerful' and it stands for Vikram: Baanmanan (Baan) = 1907  
Gita Trilok Mani = always Trilok, Baanmanan (Baan) = 1907  
Baan = the 8th day from the birthday of Baan 1.0. (Baan) = 1907  
(as Baan was born on Wednesday). Trilok Mani = 1907 or Baanmanan  
Baanmanan composed the Bhaishik for the benefit of the  
Baan and completed it on Monday. The Bhaishik Trilok with the  
Bhaishik Bhaishik and Bhaishik 1.0 in the month of Baanmanan  
1.0. 1907.



2. The language and style and even the very phraseology in several poems bear a close similarity to those of the *Sūrasāgara* and *Sūra Sārāvalī*.
3. The surnames *Sūra*, *Sūraja*, *Sūradāsa* etc. are found in most of the verses in the same way as they are found in the *Sūrasāgara*.
4. The treatment of *Alānkāra* and *Nāyikābheda* in *Kūṭa* style cannot be the composition of an ordinary poet.
5. If according to Dr. Brijeshwar Varma it is taken to be the composition of some other writer about V.S. 1700 then the following questions will have to be satisfactorily answered:-

Notes continued from pre-page)

(1) *Rasana*=*Rasa*+*Na*, *Rasa-hīna*, i.e., *Sūnya* or Zero, thus the *Samvat* will be 1607, (2) *Rasana* = 1; hence the *Samvat* is 1617 and (3) *Rasana* = 2 giving the *Samvat* as 1627. The first interpretation is given by those who in spite of the word *Puni* in place of *Suni* believe the date of the composition to be 1607. But how the word *Rasana* (*Rasa-hīna*) means *Sūnya* is not explained. Dr. Dindayal Gupta in his *Aṣṭachāpa Aura Vallabha Sampradaya* (Page 87 note), conjectures the date to be V.S. 1617, because according to him the name of the *Samvat* was *Prabhava* which can be taken as a synonym for *Subala*. But his hypothesis is not based on sound grounds as the word *Subala* can be very well interpreted as *Vikrama* and the *Aksaya Trītiyā*, as he agrees, falls on Sunday in V.S. 1607 also. Prof. Munshiram Sharma in his *Sūra Saurabha* (P-199) has explained *Rasana* to denote the number 2 (taking the two functions of the tongue - tasting and speaking) but it is not correct. Firstly because no word used to denote a number indicates the number according to the number of actions or functions it performs, but it does so invariably according to the numerical value which it actually possesses. Thus every being (except a serpent which is known as *Dvijihāva*) has only one tongue (*Rasana*) and, therefore, the word *Rasana* is always used to denote only 'one'. Secondly, the context does not warrant the word *Rasana* to mean here either one or two; for in the expression '*Rasana Ke Rasa*' (tastes of the tongue) the word *Rasana* cannot have any other meaning except 'the human tongue' which alone is said to have six kinds of tastes and it is the whole expression which is used here to denote a single number (i.e., 6). As regards Prof. Sharma's hypothesis about the word *Subala* denoting *Vṛṣabha Samvat*, it is merely a conjecture not based on firm grounds.

The suggestion of Dr. Brijeshwar Varma in his *Sūradāsa* (P. 121) that the word *Puni* be interpreted as referring to a repetition of the word *Muni* and thus the *Samvat* be taken as 1677 needs no serious consideration. He has based his suggestion on the erroneous hypothesis that '*Sahityalaharī* is not the work of *Aṣṭachāpi Sūradāsa* but of some other person named *Sūraja Chand* who passed it on under the name of *Sūradāsa*.'

2. The correct meaning of this word is a matter of dispute among Hindi scholars. Some explain it to refer to '*Nandadāsa*' while others say 'it applies to *Kṛṣṇadāsa*'.



2. The language and style and even the very phraseology in several poems bear a close similarity to those of the Śaṅkara and Śaṅkaraśāstri.
3. The surnames Śaṅkara, Śaṅkaraśāstri, Śaṅkaraśāstri etc. are found in most of the verses in the same way as they are found in the Śaṅkaraśāstri.
4. The treatment of Alankāra and Nṛtyakāṇḍa in Kṛpā style cannot be the composition of an ordinary poet.
5. If according to Dr. Brijeshwar Varma it is taken to be the composition of some other writer about V.S. 1700 then the following questions will have to be satisfactorily answered:-

(continued from p. 126)

(1) Rāsaṅkaraśāstri, Rāsa-śāstri, i.e., Śaṅkara or Śaṅkaraśāstri, then the Śaṅkaraśāstri will be 1607. (2) Rāsaśāstri = 1; hence the Śaṅkaraśāstri is 1617 and (3) Rāsaśāstri = 2 giving the Śaṅkaraśāstri as 1627. The first interpretation is given by those who in spite of the word Śaṅkara in place of Śaṅkara believe the date of the composition to be 1607. But how the word Rāsaśāstri (Rāsa-śāstri) means Śaṅkara is not explained. Dr. Dindyal Gupta in his *Aṣṭaśāstri* (Aṣṭaśāstri) has explained (Page 87 note), conjectures the date to be V.S. 1617, because according to him the name of the Śaṅkara was Prabhava which can be taken as a synonym for Śaṅkara. But his hypothesis is not based on sound grounds as the word Śaṅkara can be very well interpreted as Vikrama and the Aṣṭaśāstri as Vikramaśāstri in V.S. 1607 also. Prof. Munishwar Sharma in his *Śaṅkaraśāstri* (P-108) has explained Rāsaśāstri to denote the number 2 (taking the two functions of the tongue - tasting and speaking) but it is not correct. Firstly because no word used to denote a number indicates the number according to the number of actions or functions it performs, but it does so invariably according to the numerical value which it actually possesses. Thus every being (except a serpent which is known as *Dvītiya*) has only one tongue (Rāsaśāstri) and, therefore, the word Rāsaśāstri is always used to denote only 'one'. Secondly, the context does not warrant the word Rāsaśāstri to mean here either one or two; for in the expression 'Rāsaśāstri Rāsaśāstri' (tastes of the tongue) the word Rāsaśāstri cannot have any other meaning except 'the human tongue' which alone is said to have six kinds of tastes and it is the whole expression which is used here to denote a single number (1.e., 6). As regards Prof. Sharma's hypothesis about the word Śaṅkara denoting *Vijayaśāstri*, it is merely a conjecture not based on firm grounds.

The suggestion of Dr. Brijeshwar Varma in his *Śaṅkaraśāstri* (P. 121) that the word Śaṅkara be interpreted as related to a repetition of the word Śaṅkara and thus the Śaṅkaraśāstri is 1617 needs no serious consideration. He has made his suggestion on the erroneous hypothesis that *Śaṅkaraśāstri* is not the word of Aṣṭaśāstri Śaṅkaraśāstri but of some other person named Śaṅkaraśāstri. The correct meaning of this word is a matter of dispute among Hindi scholars. Some explain it to refer to 'Śaṅkaraśāstri' while others say 'it applies to *Vijayaśāstri*'.



1. How could the Samvata, Tithi, Vāra, Nakṣatra and Yoga be made so accurate after hundred years.
2. Why should a poet flourishing after Sūradāsa have liked to assign his own work to Sūradāsa. There seems no reason why a poet should do the culpable misdeed of giving a similar name of an author to his own composition which is not the work of an ordinary poet?

A word may also be added with regard to the readings. In the absence of any manuscript it is not possible to verify the correct readings and the readings of the printed editions are not entirely beyond doubt. The readings of Bhāratendu's edition are, however, comparatively better than those of the Saradāra's edition. In the latter most of the words are given in their Sanskritised form e.g. गुण, विष, हानि, रुचि, लक्षित, कृत, गर्व, ज्ञान, यान, जचि, शम्भु, निशि, प्रवण, शुद्ध । इत्यादि ।

We have, therefore, adopted the readings of Bhāratendu. But as there are many mistakes of spellings there too we have endeavoured to correct them in our collection.



1. How could the Sanskrit, Tittil, Vira, Nakshatra and  
Yoga be made so accurate after hundred years.

2. Why should a poet flourish after hundreds have  
liked to assign his own work to Sanskrit. There seems  
no reason why a poet should be the culprit instead of  
giving a similar name of an author to his own composition  
which is not the work of an ordinary poet?

A word may also be added with regard to the readings.

In the absence of any manuscript it is not possible to verify  
the correct readings and the readings of the printed editions  
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edition are, however, comparatively better than those of  
the Sanskrit's edition. In the latter most of the words  
are given in their Sanskritised form e.g. *Uttara*, *Vira*,  
*Yoga*, *Nakshatra*, *Tittil*, *Vira*, *Nakshatra*, *Yoga*.

We have, therefore, adopted the readings of the Sanskrit  
but as there are many mistakes of spellings there too  
we have endeavoured to correct them in our collection.



## Chapter V

### II Theme

The main theme of Sūradāsa's works, as has been noticed above, is the emotional representation of the various dallying anecdotes in the sacred life of Lord Kṛṣṇa. His composition is not in the form of an epic poem but his songs stand by themselves and present 'wonder' mainly as a subjective expression rather than an objective expression of the inner feelings of a devoted heart. It refers to several incidents and describes many an interesting episode in the life of Kṛṣṇa in the midst of the sweet hamlets of Vṛndāvana. It is for this reason that scant care is bestowed upon the description of facts which serve only as a background for portraying the image of inner feelings. This accounts as well for the uniformity of style and singularity of the subject matter in all his works. What is true of his other compositions holds good, indeed, in case of his Kūṭa poems as well. The Kūṭa poems depict, in fact, those features in the life of Kṛṣṇa which have made the greatest appeal to Sūradāsa's inner-self. Sūradāsa has dwelt extensively upon those themes relating to Kṛṣṇa's activities which have made a deep impression in the innermost core of his heart. Of his Kūṭa sonnets, the theme is his personal submission (vinaya) as a true devotee (Prapanna), and his affection (vātasalya) for the object of his devotion Kṛṣṇa in his childhood and the amorous devotion (Madhurā Bhakti) of the cowherdesses towards him. Of these also more numerous are the sonnets relating to Madhurā Bhakti which depict particularly the erotic dalliance of the Gopīs with Kṛṣṇa and the environment. For the emotion of personal submission and the devotional affection do not afford as much scope for Kūṭa composition as does the delineation of the amorous scenes inspired by the sense of serene devotion, as such a description would involve secrecy both on secular and sacred grounds. The Madhurā Bhakti, in essence, assumed the form of a powerful cult and as such imposed upon the poet a natural obligation.



The main theme of Śrīdhara's works, as has been noticed above, is the emotional representation of the various daily incidents in the sacred life of Lord Kṛṣṇa. His composition is not in the form of an epic poem but his songs stand by themselves and present 'wonder' mainly as a subjective expression rather than an objective expression of the inner feelings of a devoted heart. It refers to several incidents and describes many an interesting episode in the life of Kṛṣṇa in the midst of the sweet pastimes of Vṛndāvana. It is for this reason that each poem is bestowed upon the description of facts which serve only as a background for portraying the image of inner feelings. This accounts as well for the uniformity of style and singularity of the subject matter in all his works. What is true of his other compositions holds good, indeed, in case of his Kṛtī poems as well. The Kṛtī poems depict, in fact, those features in the life of Kṛṣṇa which have made the greatest appeal to Śrīdhara's inner-self. Śrīdhara has dwelt extensively upon those themes relating to Kṛṣṇa's activities which have made a deep impression in the innermost core of his heart. Of his Kṛtī sonnets, the theme in his personal attachment (Vātsalya) for the object of his devotion Kṛṣṇa in his childhood and the anxious devotion (Madhura Bhakti) of his counterbalancing towards him. Of these also many sonnets are the sonnets relating to Madhura Bhakti which depict particularly the erotic dalliance of the couple with Kṛṣṇa and the environment for the emotion of personal attachment and the devotional affection do not afford as much scope for Kṛtī composition as does the delineation of the anxious scenes inspired by the sense of anxious devotion, as such a description would involve poetry both on secular and sacred grounds. The Madhura Bhakti, in essence, assumed the form of a powerful unit and as such inspired upon the poet a natural effusion.



of maintaining esoteric secrets which are so dear to every adherent of the cult.

It is interesting to note that uniformity of subject matter is met with in the episodes of Kṛṣṇa's dalliance in all his works, the Sūrasāgara, Sūrasārāvalī and the Sāhityalaharī. Incidentally, Sāhityalaharī has as well served an additional purpose in as much as it has treated the different elements of classical poetry like the classifications of heroines, the diverse forms of sentiments and feelings and the figures of speech. In view of the subject matter, therefore, the following could be a convenient classification of his Kūṭa poems:-

1. The description of the sports of Kṛṣṇa which may again be classified into (a) adorative songs (Vinaya ke pada); (b) affectionate songs (Vātsalya ke pada) and (c) amorous songs (Śṛṅgāra or Madhurā Bhakti ke pada).

2. The treatment of the rudiments of poetry which is the main theme of the Sāhityalaharī.

The adorative songs (Vinaya ke Pada).

All the Kūṭa poems in the nature of adorative songs are found only in the Sūrasāgara and are very few in number. They refer to the nature of Illusion (Māyā), the individual self (Jīva) and his relation to the cosmos (Jagat). They are written with the purpose of vituperating the leanings of the mind towards sensuality and goading it towards devotion to the All-powerful. Thus they display essentially the spirit of adoration and self surrender to the Divine. The description is mostly metaphorical, the words are tropically used which account for the abstruse nature of his composition in this context. The illusion (Māyā) is represented in its mundane form which is obstructing the progress of human soul towards its spiritual uplift. This beguiling factor the illusion (Māyā) has been represented as a cow and has also been described in a



of maintaining aesthetic secrets which are so dear to every adherent of the cult.

It is interesting to note that uniformity of subject matter is met with in the episodes of Kṛṣṇa's dalliance in all his works, the *Bhāgavata*, *Śrīnāṭhānand* and the *Śaṅkṛānand*. Incidentally, *Śaṅkṛānand* has as well served an additional purpose in as much as it has treated the different elements of classical poetry like the classifications of heroines, the diverse forms of sentiments and feelings and the figures of speech. In view of the subject matter, therefore, the following could be a convenient classification of his Kṛṣṇa poems:-

1. The description of the sports of Kṛṣṇa which may again be classified into (a) adorative songs (*Vinaya ke padā*); (b) affectionate songs (*Vātsalya ke padā*) and (c) amorous songs (*Āhāra or Madhura Bhakti ke padā*).

2. The treatment of the rudiments of poetry which is the main theme of the *Śaṅkṛānand*.  
The adorative songs (Vinaya ke padā).

All the Kṛṣṇa poems in the nature of adorative songs are found only in the *Bhāgavata* and are very few in number. They refer to the nature of illusion (*Māyā*), the individual self (*Jīva*) and his relation to the cosmos (*Jagat*). They are written with the purpose of vituperating the ignorance of the mind towards sensuality and leading it towards devotion to the All-powerful. Thus they display essentially the spirit of adoration and self-surrender to the Divine. The description is mostly metaphorical, the words are tropically used which account for the obscure nature of his composition in this context. The illusion (*Māyā*) is represented in its various forms which is obscuring the progress of human soul towards spiritual uplift. This beguiling factor the illusion (*Māyā*) has been represented as a cow and has also been described in



a woman-form. Thus appearing in her bewitching form she perturbs the quietistic attitude of the devotee. She, as it were, unruffles the waves of human mind and upsets the devotee in his normal pursuits. This form of illusion (Māyā) is much too unrestrained and plays havoc:-

नारी एक पक्षीं दिसि विचरति जति सुन्दरी सुहागिनि ।  
 प्रति प्रति सदन पुरुष कँठ विलसति तदपि पिय बरुरागिनि ।  
 भरता पार गनत कहु नारीं संत कहहिं वैरागिनि ।  
 तीनि काल सवोपरि राजति स्वतः देव मुनि नागिनि ॥<sup>1</sup>

(There is a beautiful and devoted woman who wanders about in all the ten quarters. Though she goes from house to house and embraces every man, yet she is attached in love to her husband. Her husband is a paramour and does not care for her wantonness. The saints say that she is a 'nun' who dominates over every thing at all times and the gods, sages and the Nāgas all praise her).

Sūradāsa has presented this cow in a wild form that often trespasses in various ways. Kṛṣṇa is himself the cowherd and is supposed to have full control over the cow. For this reason the poet supplicates Kṛṣṇa to spare him from the ravages of the cow:-

माधव तू यह मेरी एक गाय ।  
 जब जायु ते जाय जागें वही, ते गायें चराह ॥  
 जति चरहाई, हटकत हूँ, बहुत बमारग जाती ।  
 फिरति वेद बन ऊँस उतारति सब दिन बरु सब राती ॥<sup>2</sup>

(O Mādhava! I have a cow whom I hand over to thee from today. Please take it away for grazing. She is very audacious and notwithstanding my repeated warnings she always wanders about in wrong directions and ravages the forest of the Vedas (i.e. the religious path prescribed by the Vedas). A similar idea

1. Pada 138.

2. Pada 2.



a woman-form. Thus appearing in her bewitching form she  
 presents the plastic attitude of the devotee. She, as it  
 were, unrivels the waves of human mind and upsets the devotee  
 in his normal position. This form of illusion (Maya) is much less  
 unstrained and plays havoc:-

(There is a beautiful and devoted woman who wanders about in  
 all the ten quarters. Though she goes from house to house  
 and embraces every man, yet she is attached in love to her  
 husband. Her husband is a paragon and does not care for her  
 wantonness. The sages say that she is a 'nun' who dominates  
 over every thing at all times and the gods, sages and the Nagas  
 all praise her).

Sūradāsa has presented this cow in a wild form that  
 often trespasses in various ways. Krishna is himself the  
 cowherd and is supposed to have full control over the cow.  
 For this reason the poet supplicates Krishna to spare him from  
 the ravages of the cow:-

(O Nādhava! I have a cow whom I hand over to thee from today.  
 Please take it away for grazing. She is very audacious and  
 notwithstanding my repeated warnings she always wanders about  
 in wrong directions and ravages the forest of the Vedas (i.e.,  
 the religious path prescribed by the Vedas). A similar story



is expressed in the following verse also where ambition (Trṣṇā) is spoken of as a cow:-

माधी नैकु छटको गार ।

भ्रमति निति वासर जपथ पय कार गह नहिं जाई ॥

हृषित वति न जघाति कन्हू निगम दुम दलिताह ।

वष्टवत घट नीर कैवति तरु न प्यास बुकाह ॥<sup>1</sup>

(O Mādhava! please reprove this cow (ambition) a little. She roams about day and night on untrodden paths and cannot be controlled. She is extremely hungry and uproots and devours up the tree of the Vedas. She is ever thirsty even though she drinks the water of the eighteen pitchers (i.e., the Purāṇas).

These two songs describe cap-a-pis the cow that metaphorically suggests the various characteristics of Illusion (Māyā).

Even in the description of the individual self (Nīvātman) vis-a-vis this cosmos, Sūradāsa has followed the same scheme:-

चीपरि जात मटे जुग बीतै ।

(O my mind! Just

गुन पासे क्रम कैं चारि गति सारि न कन्हू बीतै ॥

devotion to God,

चारि पत्तारि दिखानि मनोरथ घर फिर फिर गनि जावै ।

to realize Him)

काम क्रोध मद संग मूढमन रैतत हार न मानै ॥<sup>2</sup>

Here the world is compared to the board of dice which is spread for ages. To this game the sluggish soul of an individual is so much addicted that while sporting it continues regularly to throw the dice, though vanquished, and is incessantly losing its stake unaided by the winning pawn of the remembrances of the Lord. This song makes a detailed mention of the various intricacies of the mortal world, the subconscious emotions given to various senses and feelings of pain and pleasure, avarice and other physical infirmities. In the following songs the individual self is said to be a bull roaming at random and grazing the pasture land of sexual

1. Pada 3.

2. Pada 4.



is expressed in the following verse also where Ambition (Tṛaṇa) is spoken of as a cow:-

पृथुः पृथुः पृथुः पृथुः पृथुः

पृथुः पृथुः पृथुः पृथुः पृथुः

पृथुः पृथुः पृथुः पृथुः पृथुः

पृथुः पृथुः पृथुः पृथुः पृथुः

(O Madhava! please reprove this cow (ambition) a little. She

rooms about day and night on untrodden paths and cannot be

controlled. She is extremely hungry and uproots and devours

up the tree of the Vedas. She is ever thirsty even though she

drinks the water of the eighteen pitchers (i.e., the Puranas).

These two songs describe cap-a-pie the cow that metaphorically

only suggests the various characteristics of Illusion (Māyā).

Even in the description of the individual self (Jīvaśān)

vis-a-vis this cosmos, Śrīmadān has followed the same scheme:-

पृथुः पृथुः पृथुः पृथुः पृथुः

पृथुः पृथुः पृथुः पृथुः पृथुः

पृथुः पृथुः पृथुः पृथुः पृथुः

पृथुः पृथुः पृथुः पृथुः पृथुः

Here the world is compared to the board of dice which is

spread for ages. To this game the singular soul of an

individual is so much addicted that while sporting it continues

regularly to throw the dice, though vanquished, and is

incessantly losing its state upheld by the winning pawn of

the remembrance of the lord. This song makes a detailed

mention of the various intricacies of the mortal world; the

subconscious emotions given to various senses and feelings of

pain and pleasure, aversion and other physical infirmities. In

the following songs the individual self is said to be a bull

roaming at random and grazing the pasture land of sensual

1. Pada 3.

2. Pada 4.



enjoyment. Sūradāsa condemns strongly this tendency of the bull as:-

भक्ति बिनु कैल बिगने हूँ ही ।

पाँउं चारि सिरसूंग गुंगमुख तब कैलै गुन गैही ॥

चारि पहर दिन परत फिरत बन लज न पैट जवै ही ।

है हूँ कंथ फूटी नाकिन कोसीं धी मुख तैही ॥<sup>1</sup>

(With-out devotion you will be helpless O bull! When your four feet, head, horns and mouth will all be disabled, how then will you sing His glory? You wander about the whole day grazing in the pasture land of worldly enjoyment yet your hunger is not satisfied. Your shoulders, neck and nose are all broken; how will you now eat your food?)

In the songs :-

रै मन समुझि सोचि विचारि ।

भक्ति बिनु भावन्त दुलैम कहत निगम पुकारि ॥<sup>2</sup>

(O my mind! Just think and try to understand that without devotion to God, so proclaim the Vedas loudly, it is difficult to realise Him) and

रै मन निष्ट नित्य क्रीति ।

जियत की कहि को जलावै मरत विषयनि प्रीति ॥<sup>3</sup>

(O my mind! you are shamelessly bent upon doing immoral things! Not to speak of living, you are in fact, dying in your attachment for worldly objects). Sūradāsa flies upon the mind thus girt in sensuousness and aims at projecting its leanings towards devotion to God Kṛṣṇa.

So far as pure adoration is concerned there are only two Kūṭa songs.

जब मेरी राखी लाज मुरारी ।

संकट मैं हूँ संकट उपज्यो कहै मिरग सी नारी ॥

जोर कहुँ हम जानत नारीं जाहँ सरन तिहारी ।

उलटि पवन जब बाधत जाखी खान जखी सिंहाकारी ॥<sup>4</sup>

1. Pada 8.

2. Pada 6.

3. Pada 7.



(With-out devotion you will be helpless & dull! When your

four feet, head, horns and mouth will all be disabled, how

then will you sing His glory? You wander about the whole

day grazing in the pasture land of worldly enjoyment yet

your hunger is not satisfied. Your shoulders, neck and nose

are all broken; how will you now eat your food?)

In the same way

devotion to God, so proclaim the Vedas loudly, it is difficult

Ans (with entry of



नाचन कूदन मृगिनी लागी चरन कमल पर बारी ।

सुर स्वाम प्रभु बचिगत लीला बापुहि बापु सँवारी ॥<sup>1</sup>

(O Kṛṣṇa, Slayer of the Murademon! now save my honour. The woman says to the fawn, 'here has sprung up another obstacle within the first.' I know nothing else but have come to your shelter. When the air turned up and burnt the lion, the dog started off with no burden on his head. The female deer began to dance and sing and she dedicated herself to the lotus-feet of God. Sūra says that the sportive movements of God are unknown, He takes care of his devotees by himself). Here the individual soul is said to be a fawn and the intellect is given the form of a woman. When relieved of the complications of the world the intellect is lustrated and sinks in the lotus like feet of the Divine Lord. This is the aim and object of the poet's adoration. Again in the following verse he asks his mind to devote itself to the feet of the Lord.

भजि मन वधि सुता पति चरन ।

देवगुरु की जवनिसुत ही सदा चाहै करन ॥

सैवरि विय जानि मन मैं जात जातक मरन ।

सहु बाहन ताहु भूषन दृष्टि मुहं पै परन ॥

हंस सुत रिपु सुत के सुत की जगूरच्छा करन ।

सत्य सुत सुत ताहु पतनी परम चिन्ताहरन ॥

दक्षसुतापति त्रीपति सापत्नी जी ब्रह्मजन उभरन ।

सुर के प्रभु सदा सहायक विस्वपोषन हरन ॥<sup>2</sup>

(O my mind! if you really desire your good, devote yourself to the feet of God Kṛṣṇa -- the Lord of the daughter of ocean i.e., of Lakṣmī. He is the saviour of all; the insect of the sky, i.e., <sup>the</sup> bee thought that its young ones would be destroyed (when its egg fell in the battlefield of the Mahābhārata), but in the meantime through the mercy of God a bell (lit. ornament) of an elephant of the enemies (lit. vehicle) broke and fell down on the ground and it saved the egg. The Lord also protected

1. Pada 5.

2. Pada 9.



It was by this that the Lord  
gave the first and the last

(O Krishna, slayer of the Kumbhakarani now save my honour. The  
woman says to the Lord, 'here has sprung up another obstacle  
within the first'. I know nothing else but have come to your  
shelter. When the air turned up and burnt the lion, the dog  
started off with no burden on his head. The female deer  
began to dance and sing and she dedicated herself to the lotus-  
feet of God. She says that the sportive movements of God  
are unknown. He takes care of his devotees by himself. Here  
the individual soul is said to be a fawn and the intellect is  
given the form of a woman. When relieved of the complications  
of the world the intellect is instructed and sinks in the lotus  
like feet of the Divine Lord. This is the aim and object of  
the poet's adoration. Again in the following verse he explains  
mind to devote itself to the feet of the Lord.

It is by this that the Lord

gave the first and the last  
It was by this that the Lord  
gave the first and the last  
It was by this that the Lord  
gave the first and the last  
It was by this that the Lord  
gave the first and the last  
It was by this that the Lord  
gave the first and the last

(O my mind! if you really desire your good, devote yourself  
to the feet of God Krishna -- the Lord of the daughter of ocean  
i.e., of Lakshmi. He is the saviour of all; the least of the  
mind, i.e., has thought that its young ones would be destroyed  
(when the sea fell in the battlefield of the Mahabharata), but  
in the meantime through the mercy of God a bell (the ornament)  
of an elephant of the enemies (i.e., vehicles) broke and fell  
down on the ground and it saved the dog. The Lord also protected

1. Pada 6.  
2. Pada 7.



protected in the womb King Parīkṣita the son of Abhimanyu who was the son of Arjuna -- the enemy of Karna-the Son of the Sun. He removed the great anxiety of Draupadī -- the wife of Yudhiṣṭhira -- the son of Dharma born of truth, and lastly he also rescued Ahilyā-- the daughter of Dakṣa-who was turned into a stone by the curse of her husband Gautama. Śūrādāsa says that God is always helpful and protects the whole Universe). Here the word 'Dadhīsutāpati' means (Viṣṇu (in the incarnation of Kṛṣṇa)-- the lord of the daughter of ocean; Khecari means 'that which moves in the sky', i.e. a bird, here it refers to a bee; 'Satru-Vāhana' means the vehicle of the enemy, i.e. an elephant in this context and his ornament means the bell hanging round his neck. The expression 'Haṁsa Suta ripusuta ke Suta' means 'Parīkṣita' and is explained as follows:- 'Haṁsa Suta' the son of the Sun i.e. Karna, his ripu (enemy), i.e., Arjuna; his son was Abhimanyu and Abhimanyu's son was Parīkṣita. Similarly the expression 'Satya Suta Suta Tāsu Patanī' means 'Draupadī' -- Satya-suta means Dharma, his Suta (son), i.e., Yudhiṣṭhira and his wife, i.e., Draupadī. 'Dacchasutā' means the daughter of Dakṣa, i.e., Ahilya and her pati (husband) was Gautama.

#### Affectionate Songs. (Vātsalya Ke Pada).

In the Kūta poems of this class there is a description of some select anecdotes of the sports of Kṛṣṇa during his infancy. Even such songs are few in number and they relate to the juvenile sports of Kṛṣṇa, his lovely infant form, his sports relating to butter and curds (Dadhilīlā), his craze for catching the moon (Candrapāstāva) and his avocation of grazing the cattle (Gocārāṇa). High sentimental scenes are brought out in the course of which the poet almost loses himself while gazing at the sweetness of the personal charm of his favourite deity. While describing the youthful form of



protected in the womb King Parikṣita the son of Abhimanyu who  
 was the son of Arjuna -- the enemy of Kurus -- the son of the  
 Sun. He removed the great anxiety of Drupadi -- the wife of  
 Yudhishtira -- the son of Dharmā born of truth, and lastly he  
 also rescued Abhiyā -- the daughter of Dakṣa -- who was turned into  
 a stone by the curse of her husband Guntama. Abhimānava says  
 that God is always helpful and protects the whole Universe).  
 Here the word 'Dadhivān' means 'Vān' (in the incarnation  
 of Kṛṣṇa) -- the lot of the daughter of ocean; Kṛṇā means  
 'that which moves in the sky', i.e. a bird, here it refers to  
 a bee; 'Dadhivān' means the vehicle of the enemy, i.e.  
 an elephant in this context and his ornament means the bell  
 hanging round his neck. The expression 'Hamaśū' means he  
 'Hama' means 'Parikṣita' and is explained as follows: --  
 'Hama' the son of the son i.e. Kṛṣṇa, his rival (enemy), i.e.  
 Arjuna; his son was Abhimanyu and Abhimanyu's son was Parikṣita.  
 Similarly the expression 'Dadhivān' means 'Dadhivān' means  
 'Drupadi' -- 'Dadhivān' means 'Dadhivān', his wife (son), i.e.  
 Yudhishtira and his wife, i.e. Drupadi. 'Dadhivān' means  
 means the daughter of Dakṣa, i.e. Abhiyā and her father  
 (husband) was Guntama.

### Affectionate Notes (Vibhakti Kāṇḍa).

In the Kṛṣṇa poem of this class there is a description  
 of some select anecdotes of the sports of Kṛṣṇa during his  
 infancy. Even such notes are few in number and they relate  
 to the juvenile sports of Kṛṣṇa, his lovely infant form,  
 his sports relating to butter and curds (Dadhivān), his games  
 for catching the bees (Gandhārasvā) and his recreation of  
 breaking the castle (Gandhārasvā). High sentimental notes are  
 brought out in the course of which the poet almost loses himself  
 while gazing at the sweetness of the personal charm of his  
 favourite deity. While describing the youthful form of



Kṛṣṇa, Sūradāsa has chosen the well known expressions (Upamānas) to represent his different limbs, e.g.:-

देहि सति एक बहुभुत रूप ।  
 एक चञ्चुज मध्य देहि वत वीर दधिपुत रूप ॥  
 एक बकली दोह कतर उमै बरक रूप ।  
 पंच वारिध एकही दिग कही कहा रूप ॥  
 मई सिधुला मांहि सोभा कोरो को उ विचार ।  
 घूर श्री गोपाल की हवि रहियै निरधार ॥ १

(O Friend! behold this wonderful form. In one lotus there is seen a bundle of twenty moons. In one line there are two fish both shining like two beautiful suns. There are five lotuses gathered together at one place. What a charming figure it is! Child-hood has, indeed, <sup>attained</sup> here to great beauty. Let some one think of it. Sūra says, 'let us keep this beauty of Kṛṣṇa in our hearts'). The poet has offered here a beautiful pen-picture of young Kṛṣṇa who has set in his mouth his fingers and toes; lotus in this context represents the mouth and the set of twenty crescents of the moon stands for a score of his fingers and toes. A pair of dolphins suggests the two eyes, and the pentad of lotuses verily indicates his face, the pair of his hands and his feet. The poet has, however, attempted to present a riddle before his readers and has also essayed to unravel it. In fact the purpose of the poet is to describe the adolescent charms of the object of his devotion. Similarly there is the description of the well known sport of Kṛṣṇa when he indulged in churning the curds:-

जब दधिरिपु हरि हाथ लियो ।  
 लपट भरि उर डरै संत वासरपति बानन्द पियो ॥  
 विधि तिर पुनि चञ्चुत सिव सोचत गरलादिक कैसे जात पियो  
 बति अनुराग संग कमला तन प्रकुलित जंगनि सहित पियो ॥  
 एकनि दुत एकनि पुत उपजत ऐसी कोन विनोद पियो ॥  
 घूरपात प्रभु घुम्हरी गहत ही एक एकतै सोत पियो ॥ २

1. Pada 10.

2. Pada 12.



Kṛṣṇa, Śhrībhāṣya has chosen the well known expressions (Upaniṣads) to represent his different limbs, e.g.:-

ॐ नमो भगवते वासुदेवाय ।  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥

(O friend! behold this wonderful form. In one locus there is seen a bundle of twenty moons. In one line there are two flash both shining like two beautiful suns. There are five locuses gathered together at one place. What a charming figure it is! Child-hood has, indeed, here its first beauty. Let some one think of it. Śhrī says, 'let us keep this beauty of Kṛṣṇa in our hearts'. The poet has offered here a beautiful pen-picture of young Kṛṣṇa who has set in his mouth his fingers and toes; let us in this context represent the mouth and the set of twenty crescents of the moon stands for a score of his fingers and toes. A pair of dolphins suggests the two eyes, and the pencil of locuses really indicated his face, the pair of his hands and his feet. The poet has, however, attempted to present a riddle before his readers and has also essayed to unravel it. In fact the purpose of the poet is to describe the adolescent charms of the object of his devotion. Similarly there is the description of the well known sport of Kṛṣṇa when he indulged in churning the curd-

एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥  
एवमुक्त्वा तदा शिष्यः प्रत्युवाच ॥

1. Pada 10.  
2. Pada 12.



(When Kṛṣṇa took the churning rod (lit. the enemy of curds) in his hand then the snake Śeṣanāga (the enemy of Garuḍa-- the lord of birds) was filled with fear in his heart and Indra got delighted. The creator (Brahmā) began to repent and feel shy while Śiva thought how he would drink the poison again. The Goddess Lakṣmī was filled with great love and her limbs throbbbed in joy. Thus while some one felt happy, some other was worried. Sūradāsa says, 'what a wonderful amusement Lord Kṛṣṇa had that the moment he took the rod one was coming to the other for help.) Here in order to churn the curd, Kṛṣṇa has taken into his hands the rod at the sight of which the great serpent Śeṣanāga trembles. Indra and other gods feel happy and Brahmā and Śiva became suspicious.' In this context the enemy of curds is the churning rod, the foe of the eagle (Garuḍa) is the Śeṣanāga and the Lord of Arora is Indra-- the master of the eastern quarter.

Similarly the episode of Kṛṣṇa's swallowing the curd is described in the following Kūṭa song:-

देखो माहँ दधिसुत मैं दधिजात ।  
 एक जर्चमो देखि सखीरी रिपु मैं रिपु बु समात ॥  
 दधि पर कीर कीर पर फंज फंज के इवपात ।  
 ए सोमा देखत पशुपातक फूले बंग न समात ॥  
 सुन्दर वदन विलोकि स्याम की नंद निरति मुखात ।  
 ऐसी ध्यान धरै जो हरि की मूरदाव वलि वात ॥<sup>1</sup>

(Behold my friend! the curd is entering into the moon. There is also another wonder that the enemy is penetrating into the camp of his foe). Over the curd there is a parrot; on it stands a lotus and on the lotus there are two petals. Seeing this beauty of Kṛṣṇa Nanda's joy had no bounds and he was looking at it with a smile. Sūra says 'who-so-ever

1. Pada 13.



Master of the eastern quarter.  
(Garuda) is the Śeṣaṅga and the Lord of Air is Indra-- the enemy of clouds is the churning rod, the foe of the eagle and Brahmā and Śiva become suspicious. In this context the serpent Śeṣaṅga trembles. Indra and other gods feel happy taken into his hands the rod at the sight of which the great other for help.) Here in order to churn the curd, Kṛṣṇa has Kṛṣṇa had that the moment he took the rod one was coming to the was worried. Śūradāsa says, 'what a wonderful amusement Lord thrived in joy. Thus while some one felt happy, some other The Goddess Lakṣmī was filled with great love and her limbs shy while Śiva thought how he would drink the poison again. get delighted. The creator (Brahmā) began to repent and feel lord of birds) was filled with fear in his heart and Indra in his hand then the snake Śeṣaṅga (the enemy of Garuda-- the (When Kṛṣṇa took the churning rod (i.e. the enemy of clouds)

described in the following Kūta song:-

looking at it with a smile. Sura says 'who-ever  
this beauty of Kama Nanda's Jay had no bounds and he was  
stands a lotus and on the lotus there are two petals. Seeing  
camp of his too. Over the cord there is a parcel; on it  
is also another wonder that the enemy is penetrating into the  
(Behold my friend! the cord is entering into the moon. There



contemplates upon this beautiful form, to him I sacrifice myself). Here, too, the mode of topical representation is employed by the poet to describe the tender limbs of Kṛṣṇa through the well known standards of comparison. In this song moon indicates the face, parrot the nose, and the two petals of the lily, the two eyes. The expression 'Ripu men ripu Ju Samāta' quaintly puts forth the idea that Kṛṣṇa is enjoying the fun of penetrating his hand into his mouth, for the face is represented by the moon and the hand by the lotus and so the entry of the lotus in the form of the hand into the moon in the form of his face is presenting an agreeable surprise and a curious con-committance.

Likewise is the description of Kṛṣṇa's personal charms in the following song:-

सोभा बाज मली वन जाई ।

जलसुत ऊपर सँ विराजत तापर हँडवू दरसाई ॥

दधिसुत लियो दियो दधिसुत मैं वह हवि दैति नंद मुसकाई

नीरण सुत बाहन की भच्छन मूर स्याम तै कीर चुगाई ।

(Today the beauty of Kṛṣṇa appears simply charming. On the lotus (face) there stands a flamingo (white cap) on which there is a red insect (red plume). Kṛṣṇa is taking the product of curds (butter) and putting it into the moon (i.e., his mouth). Sūradāsa says that Kṛṣṇa is feeding a parrot (nose) also with (a pearl) the food of (Hansa) the vehicle of (Brahman) the offspring of lotus.) Here too, 'Jalasuta', i.e., the product of water denotes a lotus-- a subject of comparison for the face over which stands a flamingo that suggests the situation of a white cap over it. Over the cap there dangles the red plume in the form of a red insect (Indra Vadhūti) 'Dadhīsuta' has the grace of double entendre meaning both the butter (product of curds) and the moon (the



contemplates upon this beautiful form, so him I sacrifice myself). Here, too, the mode of topical representation is employed by the poet to describe the tender lips of Kṛṣṇa through the well known standards of comparison. In this same moon indicates the face, parrot the nose, and the two petals of the lily, the two eyes. The expression 'Ripuṁ nāṣṭi' (Ripu is destroyed), quaintly puts forth the idea that Kṛṣṇa is enjoying the fun of penetrating his hand into his mouth, for the face is represented by the moon and the hand by the lotus and so the entry of the lotus in the form of the hand into the moon in the form of his face is presenting an agreeable surprise and a curious con-comitance.

likewise is the description of Kṛṣṇa's personal charms in the following song:-

तुलसीदासः ।  
 कृष्णं त्वं नृपं नमोऽस्तुते ।  
 त्वं नृपं नमोऽस्तुते ।

(Today the beauty of Kṛṣṇa appears simply charming. On the lotus (face) there stands a lightning (white cap) on which there is a red insect (red flame). Kṛṣṇa is taking the product of curds (butter) and putting it into the moon (i.e., his mouth). Śrīdhara says that Kṛṣṇa is feeding a parrot (bird) also with (a pearl) the food of (Kṛṣṇa) the vehicle of (Brahman) the offspring of lotus. Here too, 'Jalasaṁ' (i.e., the product of water denotes a lotus-- a subject of comparison for the face over which stands a lightning that suggests the situation of a white cap over it. Over the cap there dances the red flame in the form of a red insect (Indra Vajrāṅgi) 'Brahmāṅgi' has the grace of noble nature meaning both the butter (product of curds) and the moon (the



offspring of the ocean); Nīrajasuta (offspring of lotus) verily indicates God Brahman, the son of the primaeval lotus born from the navel of Viṣṇu. His Vāhana--vehicle--is Hamsa (Swan) that feeds upon pearls. Kīra or the parrot compares well with the nose in which Kṛṣṇa wore a pearl. He is feasting upon butter.

Along these lines is also described the birth of Kṛṣṇa in the home of Nanda in the following Kūṭa song.

दधियुत जम्बो नंद के द्वार ।

निरखि नैन उरफूयो मम मोलन रतत देहु कर वारवार ॥

दीरघ मोल कइयो व्योपारी रहे ठी सब कीतुकहार ॥

कर ऊपर लै राखि रहे हरि हेत न मुक्ता परम सुहार ॥

गोकुल नाथ बर जमुनि के बागन भीतर भवन मंकार ।

साता पत्र भर जल मैलत फूलत फलत न लागी बार ॥

जानत नाहिं परम सुरनर मुनि ब्रह्मादिक नहिं करत विचार ।

सूरदास प्रभु की र लीला ब्रज वासिनि पहिरे गुहि छार ॥ I

(At the door of Nanda's house there is grown a tree of pearls. On seeing it the eyes of the spectators are fixed on it and they bid for it again and again. The merchant tells them that it is very costly, so all the customers stand being overwhelmed with wonder and curiosity. The merchant has taken this beautiful pearl tree (in the form of Lord Kṛṣṇa) in his hand and does not wish to give it to any of the bidders. The tree has spread wide in the yard inside Yaśodā's house and has now borne branches and leaves and after being watered properly it has taken no time to bear fruits and flowers also. The gods, sages or men, none knows this secret and even Brahman and others are musing over it. Sūradāsa says-- 'But look at the sport of Lord Kṛṣṇa that the cowherd ladies of Braj have made their necklaces of the pearls of this tree and are putting them on). In this extract 'dadhi' is an



overflowing of the ocean; Kirtasaka (overflowing of lotus) verily  
 indicates God Brahman, the son of the primordial lotus born  
 from the navel of Vishnu. His Vahana--vehicle--is Garuda (Ganes)  
 that feeds upon pearls. Kirta or the garret compares well  
 with the name in which Kirta wore a pearl. He is leaning  
 upon butter.

Along these lines is also described the birth of Kirta  
 in the home of Nanda in the following Kirta song.

श्रीकृष्ण जन्म मंत्रः

पुत्रं मे भवतु यत्पुत्रो मे भवति ॥  
 पुत्रो मे भवति यत्पुत्रो मे भवति ॥  
 पुत्रो मे भवति यत्पुत्रो मे भवति ॥  
 पुत्रो मे भवति यत्पुत्रो मे भवति ॥  
 पुत्रो मे भवति यत्पुत्रो मे भवति ॥  
 पुत्रो मे भवति यत्पुत्रो मे भवति ॥

(At the door of Nanda's house there is grown a tree of pearls.  
 On seeing it the eyes of the spectators are fixed on it and  
 they bid for it again and again. The merchant tells them  
 that it is very costly, so all the customers stand being  
 overwhelmed with wonder and curiosity. The merchant has  
 taken this beautiful pearl tree (in the form of Lord Kirta)  
 in his hand and does not wish to give it to any of the  
 bidders. The tree has spread wide in the yard inside Lakshmi's  
 house and has new borne branches and leaves and after being  
 watered properly it has taken no time to bear fruits and  
 flowers also. The gods, sages or men, none know this secret  
 and even Brahman and others are nursing over it. Lakshmi says--  
 'But look at the sport of Lord Kirta that the goddess Lakshmi of  
 has made their machines of the pearls of this tree  
 and are putting them on). In this extract 'danda' is an



abbreviation of Udadhi' meaning the ocean whose product (Suta) is pearl and thus the word 'Dadhisuta' is used to signify the sense of a pearl tree (representing Lord Kṛṣṇa himself). The spectators or the customers are the residents of Braja especially the cowherd ladies who want to take the child Kṛṣṇa in their laps. By the branches (Śākhā) is meant 'the limbs', by leaves (Patra) 'the beauty', by flower 'delight' and by fruits 'desires'. The cowherds and their wives are fortunate to own this precious pearl as their ornament which others can only see and not possess. It has also been a source of great delight in the house of Nanda and Yaśodā. Thus the birth of Kṛṣṇa in Nanda's house is fancifully put forth by the poet calling Kṛṣṇa as a plant of pearls in this verse.

In the songs both adorative and of affection the intricate mode of Kūṭa expression is mostly resorted to by the poet to satisfy his personal curiosity and to display his feat of high poetic skill. In the juvenile sports of Kṛṣṇa it is the introduction of the element of marvel that seems to be the main motive of the poet in doing so. Thus it becomes evident that the poet invariably displayed his inner feelings in his Kūṭa style where he is entirely won over by the divine comeliness of his favourite deity.

#### A morous Songs (Śṛṅgāra or Madhurā-bhakti ke Pada).

As a sequel to the two varieties of his songs mentioned above, Śūradāsa has expressed his sense of devotion very deeply through the description of erotic dealings between Kṛṣṇa and his beloved, mainly his dalliance with Rādhā, and his diverse sports with Gopīs and the description of the enchanting beauty of Rādhā and Kṛṣṇa form the subject matter of his third variety of Kūṭa poems. They are prominently expressive of his devotional feelings emerging from the innermost core of his



abbreviation of 'Udabhi', meaning the ocean whose products (Guta) is pearl and thus the word 'Dadhikāra' is used to signify the sense of a pearl tree (representing Lord Kṛṣṇa himself). The spectators or the customers are the residents of Brājā especially the cowherd ladies who want to take the child Kṛṇa in their laps. By the branches (śākhā) is meant 'the limbs', by leaves (Patra) 'the beauty', by flower 'delight' and by fruits 'desires'. The cowherds and their wives are fortunate to own this precious pearl as their ornament which others can only see and not possess. It has also been a source of great delight in the house of Nanda and Yaśodā. Thus the birth of Kṛṇa in Nanda's house is fancifully put forth by the poet calling Kṛṇa as a plant of pearls in this verse.

In the songs both adorative and of affection the intricate mode of Kṛṇa expression is mostly resorted to by the poet to satisfy his personal curiosity and to display his feat of high poetic skill. In the juvenile sports of Kṛṇa it is the introduction of the element of marvel that seems to be the main motive of the poet in doing so. Thus it becomes evident that the poet invariably displayed his inner feelings in his Kṛṇa style where he is entirely won over by the divine comeliness of his favourite deity.

### A sequel to the two varieties of his songs mentioned above, Śrīnāth has expressed his sense of devotion very deeply through the description of erotic feelings between Kṛṇa and his beloved, mainly his dalliance with Rādhā, and his diverse sports with Gopīs and the description of the unending beauty of Rādhā and Kṛṇa form the subject matter of his third variety of Kṛṇa poems. They are prominently expressive of his devotional feelings emerging from the innermost core of his



heart. Here the highest ideal of love and inexpressible charm of personal beauty have been expressed in a guise hiding the direct meaning through the wonderful artifice of Kūṭa. This style is suitable for the expression of the poet's self-gratification without failing to appeal to the reader. His art mainly lies in the vivid delineation of different scenes of amorous sports. All the same the poet has been extremely careful in not transgressing the bounds of decency and social decorum. A slight deviation, however, imperceptibly creeps in when the poet indulges in the description of the intimate contacts between Rādhā and Kṛṣṇa which are delicately dressed in an exuberance of his devotional appeal. The extent of such apparent deviations is, however, negligible and forms a mere fraction of his magnum opus.

In presenting a sketch of his amorous Kūṭa poems, it may be said that they refer mainly to the following episodes:- (1) Dānalīlā, (2) Rūpāsakti, (3) Rādhā Kṛṣṇa-rati, (4) Gopī Premalīlā. Of these the second deals mainly with the description of the personal charms of Kṛṣṇa, while the third includes several items in it like (1) Surati-varṇana-the description of close amatory relations between Rādhā and Kṛṣṇa, (2) the cap-a-pie description (Nakha-Sikha Varṇana) of Rādhā, (3) the presentation of the pair of Rādhā and Kṛṣṇa (Yugala Mūrti Varṇana), (4) various stages of love in separation such as eagerness (Utkanṭhā), indignation (Māna) and persuasive supplications (Manuhāra), (5) the diverse forms of union, (6) the marks of their closer association (Surati-Cinḥa), (7) the ensuance of their pleasant excursions (Suratidāsa) and the like. Incidentally, the sports of Rādhā, her decorations her alacrity her vanity, her courtship and coaxing and separation by and from her loving mate present beautiful examples of the varied forms and various attitudes of the heroines.



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Songs relating to Dānalīlā

They describe apparently the innocent donations of Gorasa (milk, curd and butter) offered by the cowherdesses to their mate Kṛṣṇa, who, however, plays on the word Gorasa and demands of them the gratification of the senses (Indriya-rasa) which they are incapable of understanding. The Gopīs are simpletons in the first bloom of their youth and they are not conversant with the ways of Kṛṣṇa--the master sportsman. The poet helps the suggestion merely by means of the standards of comparison (upamānas) standing for the different limbs, and this erotic sense is hinted at in a disguised diction so well suited for the purpose<sup>of</sup> Kūta Kāvya. To cite an example:-

दान लैहौ सब जंगनि की ।

(I will take the gift of all your limbs such as the pair of high breasts full of the intoxication (of youth) and heavier than even the fruit of Tāla tree; the limbs which resemble a Khañjana bird, lotus, fish, fawn or bee (i.e., the eyes), the buds of Kunda flower (i.e., the teeth) bandhūka and bimba fruit i.e., the lips, the ripples of ear-rings i.e., the ears shining with the ear-ornaments, the Kuckee i.e., the sweet speech, the parrot (nose), pigeon (neck), lotus stalk (slim body), swan (chin) and the serpent (beautiful lock of hair). Sūradāsa says that in this way Lord Kṛṣṇa smiled and over-powered numerous cupids (by the charm of his body).



General remarks to Gāndhī

They describe apparently the innocent donations of  
 Gerasa (milk, curd and butter) offered by the cowherdness  
 to their master Kṛṣṇa, who, however, plays on the word Gerasa  
 and demands of them the gratification of the senses  
 (Indriya-rasa) which they are incapable of understanding.  
 The Gopīs are disappointed in the first place of their youth  
 and they are not conversant with the ways of Kṛṣṇa--the  
 master sportman. The poet helps the suggestion merely by  
 means of the standards of comparison (upamāna) standing for  
 the different limbs, and this erotic sense is hinted at in  
 a disguised diction so well suited for the purpose. Kṛṣṇa  
 Kavya. To cite an example:-

एतत्तु मे वदतु ॥

वदतु मे वदतु ॥ इति वदतु मे वदतु ॥  
 वदतु मे वदतु ॥ इति वदतु मे वदतु ॥  
 वदतु मे वदतु ॥ इति वदतु मे वदतु ॥  
 वदतु मे वदतु ॥ इति वदतु मे वदतु ॥  
 (I will take the gift of all your limbs such as the palm  
 of high breasts full of the intoxication (of youth) and heavier  
 than even the fruit of Tāla tree; the limbs which resemble  
 a Khāṇṭana bird, lotus, fish, fawn or bee (i.e., the eyes),  
 the buds of Kunda flower (i.e., the teeth) bandhūka and  
 blade fruit i.e., the lips, the ripples of ear-rings i.e., the  
 ears shining with the ear-ornaments, the Kunkum i.e., the  
 sweet speech, the parrot (nose), pigeon (neck), lotus stalk  
 (limb body), swan (chin) and the serpent (beautiful look of  
 hair). Śrīdhara says that in this way Lord Kṛṣṇa asked and  
 over-powered numerous ladies by the charm of his body).



Songs of this type are numerous. One more example is quoted here:-

तेहीं जान हन्नि कीं तुम सीं ।  
 मतग्यंद हंस तुम सीं है कहादुरावति हमसीं ॥  
 कैहरि, कनक, कलस वनृत के के सै दुरे दुरावत ।  
 विद्रुम हैम वज्र के किनुना नास्ति हमहिं सुनावत ॥  
 लज्जा, कपोत, कोकिला, कीर, खंजन हूँ सुकृष्ण जानति ।  
 मनि कंचन के चित्र परे हैं रते पे नहिं मानति ॥  
 सायक चाप सुरग वनिजति ही लिये सवे तुम जाहू ।  
 वंदन, चमर, सुगंध जहां तहं कैई होत निवाहू ॥  
 यह वनिजति वृषभानु पुता तुम हम सीं वैर बढ़ावति ।  
 सुनहूँ दूर रते पे कहियत हमसीं कहा लग्गावति ॥ 2

(I will take the gift of these things from you. You have with you an intoxicated elephant and a goose; why do you hide them from me. There is a lion and also golden pitchers filled with ambrosia which cannot be concealed even if you do so. You do not tell me of the particles of Vidruma (coral) gold and precious stone. I also know the birds pigeon, cuckoo, parrot and Khañjana--which you have with you and also a deer. There are portraits of jewel and gold, even then you do not confess. You deal in bow and arrow, and horse and also take with you Sandal, chowries, and good fragrance here and there. O daughter of Vṛṣabhānu! you deal in all these articles, yet you deny and bear enmity towards me. Why is it so?) The Gopikās are struck with wonder when they hear these words of Kṛṣṇa and respond by saying:-

1. Pada 28.



Songs of this type are numerous. One more example is quoted

Here:-

ॐ नमो भगवते वासुदेवाय ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।  
सर्वं कुरुते भगवत्पदसु ।

(I will take the gift of these things from you. You have  
with you an intoxicated elephant and a goose; why do you  
hide them from me. There is a lion and also golden pitchers  
filled with ambrosia which cannot be concealed even if you  
do so. You do not tell me of the particles of vibhans (coral)  
gold and precious stones. I also know the parrot, pigeon,  
cuckoo, parrot and Khanjans--which you have with you and  
also a deer. There are particles of jewel and gold, even  
then you do not confess. You deal in bow and arrow, and  
horse and also take with you sandals, chawls, and good  
fragrance here and there. O daughter of Vrishabhanu! you  
deal in all these articles, yet you deny and bear enmity  
towards me. Why is it so? The deities are struck with  
wonder when they hear these words of Kṛṇa and respond  
by saying:-

I. Pada 23.



यह सुनि चकृत मई ब्रजवाला ।

(Please do not ask तरुनी सब बापस मैं ब्रुकलि कहा कहत गोपाला ॥

for me to give).

कहाँ तुरग, कहां गज कैलारि कहां हंस सरोवर सुनिर ।

कंकन कैलस गढार कब हम देखै पौं यह सुनिर ॥

कोकिल, कीर, कपोत वनन मैं मृग लंजन सुक संग ।

The attachment

attraction for his

तिन की दान लेत है हम सौं देखहु हुनकी रंग ॥

songs inasmuch as

चंदन चीर सुगन्ध बतावत कहा छारै पास ।

सुरदास जो ऐसी दानी देखि लेहु चहु पास ॥ 1

(Where do we have horse, elephant, lion, goose or a tank? When did we make golden pitchers? We neither saw nor ever heard of them. Cuckoo, parrot, pigeon, deer, and Khañjana are all found in the forests. But look at this strange attitude of Kṛṣṇa that he demands of us the gift of these things. Where do we have Sandal, chowries or fragrance which he speaks of. Sūradāsa says that the Gopikās submit to Kṛṣṇa and say, 'Please do find out where you can such a benevolent person.')

In these songs the various terms like Khañjana, (a kind of bird), Kañja (lotus), Mīna (a dolphin), Mṛga (Fawn), Bhramara (bee), Bhujaṅga (reptile), Kundakalī (Kunda bud), Bandhūka (a berry), Bimbaphala (Bimba fruit), Kokila (cuckoo), Kīra (parrot), Turāṅga (horse), Kañcana Kalasa (gold pitchers), Sāyaka (missiles), cāpa (bow), Mattagayanda (intoxicated elephant), Candana (sandal wood), chaṁvara (chowries) etc., offer a hint to indicate the different limbs of the body. Here the form of Kūṭa lies in the well-known figure metaphorical hyperbole. Since the word dāna (gift) is capable of double entendre (śleṣa) Kṛṣṇa's supplication for it in his own way is also charming, for he is only begging Gerasa of a Gopī. She is found all alone in the groves and is at last beside herself. She solicits Kṛṣṇa in various ways but Kṛṣṇa is bent upon his own mission. Her simplicity and helplessness are, indeed, astounding when she says:-

ऐसी दान न माँगिर जो हम सौं दियो न जाय । 2

I. Sabhā 2168 2 Ibid 2080



benevolent person.)  
 to Krishna and say, 'Please do find out where you can such a  
 which he speaks of. Śrīmadān says that the depletion subsist  
 things. Where do we have scandal, chivalry or extravagance  
 attitude of Krishna that he demands of us the gift of these  
 are all found in the forests. But look at this strange  
 heard of them. Cuckoo, parrot, pigeon, deer, and Kāñḥān  
 When did we make golden piscivores? We neither saw nor ever  
 (Where do we have horse, elephant, lion, goose or a snake?)



(Please do not ask me for such a gift as is not possible for me to give).

Būpāsakti (attachment to comeliness)

The attachment of the Gopis towards Kṛṣṇa and their attraction for his handsomeness is described in several songs inasmuch as such attachment is also one of the features of devotion. The poet has availed himself of the aid of several figures of speech in order to make a happy suggestion of the rapturous beauty of Rādhā and Kṛṣṇa. Sūradāsa has attained the apex of descriptive skill when he leads the onlooker either to an optical illusion at the sight of Kṛṣṇa or helps the observer to be in complete unison with him. His muse chiefly aims at drawing a verbal portrait of Kṛṣṇa and his peerless beauty. A few illustrations will suffice.

सखी ब्रज राजत एक धनी ।  
 रीतत है वृन्दावन माधी मद्द सखत रवनी ॥  
 जलसुत तासुत तासुत कोसुत तासुत मत वदनी ।  
 मीनसुता सुत तासुत नासा ता पर जल मनी ॥  
 विष्णु बधर दसन दुति दामिनि कोकिल मृदु वनी ।  
 तिमि रिपु सुत प्राता फिनु वारन ता जरि कहि जुनी ॥  
 पीत सानु पर बहिरिपु राजत सुटत ताहि लनी ।  
 सूरदास प्रभु निरति हरि के बाढी प्रीति धनी ॥<sup>1</sup>

(Friend! in Braja there is a rich man named Kṛṣṇa who sports in the midst of all the young damsels of Vṛndāvana. His face is like the moon and he wears a pearl in his nose that resembles a parrot. His lips are (red) like coral, his teeth possess the lustre of lightning and his words are sweet like the note of a cuckoo. His waist is like a lion and there shines in his body on a high peak (chest) a peacock (a kind of stringed waist coat) with its wings (strings)



(Please do not ask me for such a gift as is not possible for me to give).

Attachment to Gopis (Sambhāṣita)

The attachment of the Gopis towards Kṛṣṇa and their attraction for his handsomeness is described in several songs inasmuch as such attachment is also one of the features of devotion. The poet has availed himself of the aid of several figures of speech in order to make a happy suggestion of the ravishing beauty of Rādhā and Kṛṣṇa. Śrīmadānanda has attained the apex of descriptive skill when he leads the onlooker either to an optical illusion at the sight of Kṛṣṇa or helps the observer to be in complete unison with him. His muse chiefly aims at drawing a verbal portrait of Kṛṣṇa and his peerless beauty. A few illustrations will suffice.

तुलसीदास जी की यह श्रुति है  
 कि कृष्ण जी की रसमयी शक्ति  
 जिसने हम सब को अपने कर में  
 लीला की है, उसी की शक्ति  
 है जो हम सब को अपने कर में  
 लीला की है, उसी की शक्ति  
 है जो हम सब को अपने कर में  
 लीला की है, उसी की शक्ति

(Friend! In Brājā there is a rich man named Kṛṣṇa who sports in the midst of all the young damsels of Vṛndāvana. His face is like the moon and he wears a pearl in his nose that resembles a parrot. His lips are (red) like coral, his teeth possess the lustre of lightning and his words are sweet like the note of a cuckoo. His waist is like a lion and there shines in his body on a high peak (head) a peacock (a kind of coloured water coat) with its wings (outstretched).



smashed. Sūradāsa says that seeing the beauty of Kṛṣṇa the cowherd ladies were delighted and attracted in love towards him). Here the series of words in the fourth and sixth lines have a special significance, e.g., the expression 'Jala-Suta tā Suta etc.' means 'the moon', 'Jalasuta = product of water, i.e. a lotus; its product i.e., God Brahman born of the naval lotus of Viṣṇu; his son, i.e., Kāśyapa, his son i.e., Siṃhakāśura and his son, i.e., Rāhu whose feed is the moon as he devours it (the moon) at the time of an eclipse (according to Hindu mythology). Similarly 'Mīnasutā Suta etc.', means 'a parrot' and is interpreted as follows:- Mīna Sutā--Matsya-Gandhā--the daughter of a fish; her son i.e., Vyāsa and his son, i.e., Śuka and the word Śuka also means a parrot. The word Jalaja (product of water) stands here for a pearl and the expression 'Tīmī ripu suta etc.', means a lion construed as:- 'Tīmī i.e., darkness; its ripu (enemy), i.e. the sun; his son i.e. Kārṇa, his brother, i.e., Arjuna, his father, i.e., Indra and his Vāhana (vehicle) i.e., an elephant; then the enemy of elephant is lion with whom is compared the waist. 'Pīna Sānu' - high peak - signifies the chest and 'Ahiripu' - peacock - (enemy of serpent) represents a waist coat with strings attached to it. The strings are broken and hence they are compared with the smashed wings.

प्रातः सर्वं जायते हरि राजत ।

रत्न जटित मुकुट ससि प्रवननि ताकी किरन घूरतन लाजत ॥

सार्धं रासि मैलिं द्वादश र्मे ता भुवननि जलमुत लाजत ।

जलपि तात त्रिहि नाम कंठ के ताकी पंक्ति मुकुट सिर राजत ।

पृथिवी दुही पिता सो ते कर मुख समीप, मुखे धुनि जाजत ।

घूरदास प्रभु सुनहु मूढजन भातनि वस जगभक्तिनि ते भाजत ॥१२

(Friend! See that Kṛṣṇa is coming early in the morning.

He wears in his ears rings studded with gems whose rays defy even the orb of the Sun. He is also wearing an ornament



announced. Śūradāsa says that seeing the beauty of Kṛṣṇa the cowherd ladies were delighted and attracted in love towards him). Here the series of words in the fourth and sixth lines have a special significance, e.g., the expression 'Jala-Suta tū Suta etc.' means 'the moon', 'Jala-Suta' product of water, i.e. a lotus; its product i.e., God Brahman born of the naval lotus of Viṣṇu; his son, i.e., Kāṣya, his son i.e., Śaṅkhaśura and his son, i.e., Rāhu whose food is the moon as he devours it (the moon) at the time of an eclipse (according to Hindu mythology). Similarly 'Suta-Suta etc.' means 'a parrot', and is interpreted as follows:-

Mina Suta--Mata-Suta--the daughter of a fish; her son i.e., Vyāsa and his son, i.e., Suka and the word Suka also means a parrot. The word Jala (product of water) stands here for a pearl and the expression 'Tū tū Suta etc.' means a lion construed as:- 'Tū tū i.e., darkness; tū tū (enemy), i.e. the sun; his son i.e., Kāṣya, his brother, i.e., Arjuna, his father, i.e., Indra and his Vāhana (vehicle) i.e., an elephant; then the enemy of elephant is lion with whom is compared the water. 'Pina Suta' - high peak - signifies the chest and 'Abirita' - peacock - (enemy of serpent) represents a waist coat with strings attached to it. The strings are broken and hence they are compared with the announced wings.

THE END OF THE FIRST PART

THE SECOND PART

THE THIRD PART

THE FOURTH PART

THE FIFTH PART

THE SIXTH PART

THE SEVENTH PART

THE EIGHTH PART

THE NINTH PART

THE TENTH PART

THE ELEVENTH PART

THE TWELFTH PART

THE THIRTEENTH PART

THE FOURTEENTH PART

THE FIFTEENTH PART

THE SIXTEENTH PART

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THE EIGHTEENTH PART

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THE TWENTIETH PART

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THE EIGHTY-NINTH PART

THE NINETY PART

THE NINETY-FIRST PART

THE NINETY-SECOND PART

THE NINETY-THIRD PART

THE NINETY-FOURTH PART

THE NINETY-FIFTH PART

THE NINETY-SIXTH PART

THE NINETY-SEVENTH PART

THE NINETY-EIGHTH PART

THE NINETY-NINTH PART

THE HUNDRED PART



which contains gold and a diamond. On his head he is putting on a crown made of peacock - feathers and in his hand he holds a flute which gives out sweet melody. Sūradāsa says that 'Lord Kṛṣṇa is within the reach of his devotees while he runs away from those who are undevoted to Him). Here the third line is interpreted as follows: 'Sātaim rāsi' means the seventh sign of the Zodiac i.e., Tūlā whose master is Venus (Śukra) and the word 'Śukra also means 'white' which stands here for a diamond (Hīrā). 'Dvādasa' or the twelfth sign is Mīna whose master is Vṛhaspati. He is yellow in colour and thus it represents gold. So the ornament is made of gold and diamond. The expression 'Jaladhi tāta tihī nāma Kanṭha' means 'Nīla Kanṭha (i.e., a peacock) and can be interpreted as follows:- 'Jaladhi' means 'ocean' its Tāta (i.e., the son) is Viśa (Poison) and Lord Śiva swallowed the bitter poison born of the ocean and put it in his throat and since then he is called Nīla Kanṭha, which also means a peacock (because of its blue neck). The words 'prithivīduhī Pita' means 'Venu' (a king of this name and also flute). King Pṛthu milched the cow in the form of the earth (according to mythology) and his father was Venu. Thus the whole expression gives the sense of 'flute'.

पीतांबर की सोभा लखी ही मो पै कही न जाय ।  
सागर सुतपति जायुष मानों बनरिषु रिषु मैं दैति दिसाह ॥  
जा हरि पवन ताहि सुत स्वामी नामा सुंछत कोट दिसाह ।  
हायापाति तन बदन विराजत वंशुक बधरन गये लज्जाह ॥  
नाकी नायक बालन की गति मुरली सुधुनि बजगह ।  
सूरदास प्रभु हरसुत बालन तासुत हरि ते सार बनाही । I

(My friend! I cannot describe the beauty of Pīṭāmbara (the yellow garment worn by Kṛṣṇa). It looks like a streak of lightening in the midst of the clouds. The splendour of the ear-ornament appears like the lustre of hundreds of thousands of suns. His



which contains gold and a diamond. On his head he is putting  
 on a crown made of peacock - feathers and in his hand he holds  
 a flute which gives out sweet melody. Śrīdhara says that  
 'Lord Kṛṣṇa is within the reach of his devotees while he runs  
 away from those who are undevoted to him'. Here the third  
 line is interpreted as follows: 'Āśāśīrṣat' means the  
 seventh sign of the zodiac i.e., Tula whose master is Venus  
 (Śukra) and the word 'śukra' also means 'white', which stands  
 here for a diamond (Mṛta). 'Dvādasā' or the twelfth sign is  
 Mīna whose master is Vṛṣabha. He is yellow in colour and  
 thus it represents gold. So the ornament is made of gold and  
 diamond. The expression 'Jaladhī tātā tīti nāma Kāṣṭhā' means  
 'Mīna Kāṣṭhā (i.e., a peacock) and can be interpreted as  
 follows: 'Jaladhī' means 'ocean', its tātā (i.e., the son) is  
 Vias (poison) and Lord Śiva swallowed the bitter poison born of  
 the ocean and put it in his throat and since then he is called  
 Mīna Kāṣṭhā, which also means a peacock (because of its blue  
 neck). The words 'pṛthivīdāhī pīṭā' mean 'Venu' (a king of  
 this name and also flute). King Pṛthivi miled the cow in the  
 form of the earth (according to mythology) and his father was  
 Venu. Thus the whole expression gives the sense of 'flute'.

पृथिवीं दहति पृथिवीं दहति  
 पृथिवीं दहति पृथिवीं दहति  
 पृथिवीं दहति पृथिवीं दहति  
 पृथिवीं दहति पृथिवीं दहति  
 पृथिवीं दहति पृथिवीं दहति

(My friend, I cannot describe the beauty of Kṛṣṇa (the yellow  
 garment worn by Kṛṣṇa). It looks like a streak of lightning in  
 the midst of the clouds. The splendour of the ear-ornament  
 appears like the lustre of hundreds of thousands of suns. His



face shines like the moon and his lips put to shame the Bandhūka flower. His gait is like that of an elephant and he is playing sweet note on his flute. Sūradāsa says-- 'Lord Kṛṣṇa has made a crown of peacock feather'). Here the expression 'Sāgara Suta pati--Āyudha' means lightning and may be explained as follows:- Sāgara Suta--product of ocean i.e., the Airāvata elephant', his master (Pati) is god Indra and his weapon (Āyudha) is lightning (Vidyut). 'Vana-ripu-ripu' means clouds---Vana-ripu i.e., the enemy of forest is fire and its enemy is cloud. 'Jā ari pavana Tāhi suta Svāmī' means the 'Sun' Pavana or wind is said to be the enemy of clouds and thus of water; then the product of water is lotus and its master is the Sun. Chāyāpati-Tana means 'like the moon'. 'Chāyā' means splendour and it is said to be the wife of the sun (in Indian Mythology) but here the poet has used the word in the sense of the moon. 'Nākī-Nāyaka the lord of the heavens. i.e. Indra and his Vāhana (Vehicle) is the Airāvata elephant. Hara-Suta-Vāhana Tāsuta' means 'peacock feathers' Hara-Suta (son of Siva) is Kārtikeya; his Vāhana (vehicle) is peacock and its product is feather.

Nakha-sikh Varnanā-The Cap-a-pie description of Rādhā.

Apart from the description of the personal beauty of Kṛṣṇa the poet has shown special interest in describing Rādhā with portraying her limbs in detail. He composed several Kūṭa lyrics containing beautiful specimens of hyperbolic expressions. Some of the interesting anecdotes in this connection are worthy of reference. The mother of Rādhā reprimands her for her wanton movements and Rādhā satisfies her tactfully, but Rādhā feels unhappy on account of the perverse attitude of her parents and in a state of remorse she is deeply afflicted and recalls to herself her only solace, Kṛṣṇa. No sooner has she thus gained mental contact with Kṛṣṇa, her movements change entirely and she finds her heart thrilled and body horripilated, her garment, too, acts accordingly and slips off her face. Her mother was then struck by her enthralling beauty and could not



face shines like the moon and his lips put to shame the Bandhuka flower. His garb is like that of an elephant and he is playing sweet notes on his flute. Sūradāsa says-- 'Lord Kṛṣṇa has made a crown of peacock feather'. Here the expression 'Sāgara' and 'pātī-āyudha' means lightning and may be explained as follows:-- Sāgara Sūta--product of ocean i.e., the Airāvata elephant; his master (Pātī) is god Indra and his weapon (āyudha) is lightning (Vidyut). 'Vana-ripu-ripu' means clouds--Vana-ripu i.e., the enemy of forest is fire and its enemy is cloud. 'Jānu pavana' Tātī Sūta Svāmī' means the 'sun', pavana or wind is said to be the enemy of clouds and thus of water; then the product of water is lotus and its master is the sun. Chāyāpātī-Tana means 'like the moon'. 'Chāyā' means splendour and it is said to be the wife of the sun (in Indian mythology) but here the poet has used the word in the sense of the moon. 'Nāki-Nāyaka the lord of the heavens. i.e., Indra and his Vāhana (Vehicle) is the Airāvata elephant. Nara-Sūta-Vāhana Tāuta' means 'peacock feather'. Nara-Sūta (son of Siva) is Kārtikeya; his Vāhana (vehicle) is peacock and its product is feather.

### Nābhā-śloka Vāgdeva's description of Nābhā

Apart from the description of the personal beauty of Kṛṣṇa the poet has shown special interest in describing Nābhā with portraying her limbs in detail. He composed several Kāvya lyrics containing beautiful specimens of hyperbolic expressions. Some of the interesting anecdotes in this connection are worthy of reference. The mother of Nābhā reproaches her for her wanton movements and Nābhā satisfies her tactfully, but Nābhā feels unhappy on account of the perverse attitude of her parents and in a state of remorse she is deeply afflicted and recalls to herself her only solace, Kṛṣṇa. No sooner has she thus gained mental contact with Kṛṣṇa, her movements change entirely and she finds her heart thrilled and body mortified, her garments, too, are accordingly and slip off her feet. Her mother was then struck by her extraordinary beauty and could not



summon enough courage to reprimand her. To present this situation the poet makes the mother of Rādhā describe her in a Kūṭa song:-

राधे दधिसुत क्यां न दुरावति ।  
 हाँ तु <sup>करति</sup> वृषभानु नैविनी जाहँ नू जीव सतावति ॥  
 जलपुत दुखी दुखी वै मधुकर द्वै पंखी दुख पावत ।  
 सारंग दुखी होत किनु सारंग तोहि क्या नहिं जावति ॥  
 सारंग रिपु की नैकु चोट करि ज्यां सारंग सुख पावत ।  
 मुरदास सारंग किहि कारन सारंग कुलहिं लजावत ॥ I

(O Rādhā! Why don't you hide the moon (your face)? I ask you, O daughter of Vṛṣabhānu, why do you cause distress to so many objects? There are seen the lotuses afflicted by pain (because they cannot bloom forth in the moonlight), so are the bees (as they cannot come out of the lotuses and move freely). The two birds (cakavā and cakavī) also feel unhappy. (as they cannot unite together). The bee is also unhappy because it cannot get the fragrance of flowers. Even then you have no comp-assion for it. Please cover this moon a little under your veil so that the sun (or the real moon) may get relief. Sūradāsa says that the mother asks 'Why do you, O young girl, bring shame to the family of Sāraṅga (your father Vṛṣabhānu or the objects mentioned above)? Here the word 'Dadhisuta' stands for the moon-like face; 'Jala Suta' means 'lotuses' and by the word 'Dvai Pañchī' is meant the two birds (cakavā and cakavī). The word Sāraṅga is used in several different meanings. (1) bee; (2) fragrance (3) collyrium, (4) the sun or the moon, (5) passionate woman and (6) Vṛṣabhānu.

The female friends of Rādhā get an inkling of her affection and eulogise her for her finer feelings. Rādhā loses herself in the midst of their talks, greets herself at her good luck and becomes thrilled in love, and the consequence is that her hair, too, stand on their ends. She wants to display her feelings



summon enough courage to repentance her. To present this situation the poet makes the mother of Rādhā describe her in a Kūṣa song:-

ॐ राधा! त्वं नृणां प्रियं वदसि ।  
 त्वं नृणां प्रियं वदसि ।  
 त्वं नृणां प्रियं वदसि ।  
 त्वं नृणां प्रियं वदसि ।  
 त्वं नृणां प्रियं वदसि ।  
 त्वं नृणां प्रियं वदसि ।

(O Rādhā! Why don't you hide the moon (your face)? I ask you, O daughter of Vṛshabhānu, why do you cause distress to so many objects? There are seen the lotuses afflicted by pain (because they cannot bloom forth in the moonlight), so are the bees (as they cannot come out of the lotuses and move freely). The two birds (cakavā and cakavī) also feel unhappy (as they cannot unite together). The bee is also unhappy because it cannot get the fragrance of flowers. Even when you have no compassion for it, please cover this moon a little under your veil so that the sun (or the real moon) may get relief. Śrīrādhā says that the mother asks, 'Why do you, O young girl, bring shame to the family of Vṛshabhānu (your father Vṛshabhānu or the objects mentioned above)? Here the word 'Dāhina' stands for the moon-like face; 'Jala-jala' means 'lotuses' and by the word 'Dvāī Pañcālī' is meant the two birds (cakavā and cakavī). The word 'Dāhina' is used in several different meanings. (1) bee; (2) fragrance; (3) collyrium; (4) the sun or the moon; (5) passionate woman and (6) Vṛshabhānu.

The female friends of Rādhā get an inkling of her affection and evince her for her inner feelings. Rādhā loses herself in the midst of their talks, forgets herself at her good luck and becomes thrilled in love, and the consequence is that her heart, too, stands on their ends. She wants to display her feelings



of amour but speech fails her. The darling son of Nanda is sporting before her eyes and Rādhā thus engulphed in amorousness is incapable of concealing her emotions. The poet makes a happy suggestion of this wonderful scene in the course of which he finds himself incompetent to catch the glimpses of the exuberance of Kṛṣṇa's charms with his mortal eyes. On the other hand, an untold beauty has enveloped the entire person of Rādhā when she decorates herself profusely and is keeping time in a place of assignation to meet her beloved. The unparalleled state of Rādhā's mind displayed in her personal features aptly forms the subject matter of Sūradāsa's beautiful Kūṭa:-

धिराजत जंग जंग इति वात ।

जपने कर करि धरे विधाता षट् स्र नव जलजात ॥

द्वै पतंग ससि कीस एक कनि चारि विविध रंग वात ।

द्वैपिका विष्णु बतीस कङ्कन एक जलज पर वात ॥

एक सायक एक चाप चपल जति चितवत चित किनात ।

द्वैमृनाल मातुर उमै कर द्वै कदली विन वात ॥

एक कैहरि एक लस गुपत रहे तिनहि लय्यो यह गात ।

सुरदास प्रभु तुम्हरे मिलन की जति जातुर कुलात ॥ १

(A friend of Rādhā says to Kṛṣṇa--So many things shine forth in every limb of her body. The creator has made with his own hands six birds and nine lotuses. Two suns, twenty moons; a serpent and four metals of different colours also shine there. On a lotus are placed two ripe Bimba fruits and thirty two pieces of diamond. There is a bow and an arrow so fragile that at its very sight the mind is led away (lit., sold off). There are two lotus-stalks, two Mālūra fruits and two plantain trees shorn of leaves. Besides, there is a lion and also a swan which is hidden, attached to her person. Sūradāsa says that the friend of Rādhā told Kṛṣṇa that she (Rādhā) is feeling painfully anxious to meet you). The six birds are a pair of Khañjana, one cuckoo, one goose, one pigeon and one parrot. The pair of Khañjana represents the two eyes while cuckoo represents the sweet voice,



master of Śūradhāra's beautiful Kṛtā:-



goose the chin, pigeon the neck and parrot the nose. The nine lotuses are the two hands, two feet, two eyes, one face, one navel and one heart. All these are generally compared with lotuses. The two suns are the two gold ear-rings studded with gems, twenty moons are the twenty nails and toes, one serpent is the braid and the four metals-gold, silver, copper and iron, represent the body, smile, red palms of hands and black hair, respectively. The two bimbfruits are the two lips, thirty two peices of diamond are the teeth, one bow is the eye-brow and an arrow is the side-glance. The two lotus-stalks are the two arms, the Mālūra fruits are the towering breasts, the plantain tree stands for the thighs, one lion for the waist and the swan for her gait.

Once again does the poet invoke the aid of his favourite artifice of Rūpakātisayekti (metaphorical hyperbole), when he describes Rādhā's limbs as:-

जड़मुत एक बनूपन बाग ।

जुगत कमल पर गजवर व्रीहत तापर सिंह करत बनुराग ॥  
हरि पर सरवर सर पर गिरिवर गिरि पर पूते कंजपराग ।  
रुचिर कपोत वसत ता ऊपर ता ऊपर कमरित फल लाग ॥  
फल पर पुहुप पुहुप पर पल्लव ता पर सुक पिक मृगमद काग ।  
लंजत बनुव चंद ता ऊपर ता ऊपर हक मनिपर नाग ॥  
कंज कंज हवि बीर बीर हवि उपमा ताकी करति न त्याग ।  
भूरदास प्रभु पियहु सुवारस मानो जवरनि की बड़भाग ॥<sup>I</sup>

(What a unique and wonderful garden (the frame of Rādhā) it is where there plays a pair of elephants (buttocks) on two lotuses (feet) and to them is attached a lion (waist) in love. Over the lion there is a lake (navel) and over the lake there rests a mountain (breasts). On the mountain blooms forth the filament of blue lotuses full of pollen (nipples). Over the lotus-pollen there is a beautiful pigeon (neck) and on it there grows a fruit of ambrosia (lower lip). On the fruit there is a bend of flower (chin) and on the flower are petals (upper lip). Then there







are seen a parrot (nose), a cuckoo (sweet voice) and a musk-raven (the black mark on the forehead). Over them are two Khañjana birds (eyes), a bow (eye-brow) and the moon (face) and over the moon there moves about a serpent with a jewel (lock of hair adorned with a flower). Thus the beauty of every limb is simply enchanting. Sūradāsa says that the friend of Rādhā asks Kṛṣṇa to drink the nectar (of Rādhā's lips) and thus earn great fortune for his own lips.). Here the body of Rādhā is fancied as a garden which looks gay on account of the presence of so many things representing her various limbs.

Here is another song in which the poet describes the beauty of Rādhā in a different way:-

पद्मिनि सारंग एक मंफारि ।  
 बापुहि सारंग नाम कलवि सारंग बरनीवारि ॥  
 ता मै एक हवीली सारंग जब सारंग खुहारि ।  
 जब सारंग पर सारंग सल्ल सारंग कषसारंग विचारि ॥  
 तामधि सारंगजुत सोमित है ठाटी सारंग भारि ।  
 सुरदास प्रभु तुमहू सारंग बनी हवीली नारि ॥ १

(Rādhā's friend says to Kṛṣṇa, 'Rādhā is a heroine of the lotus class. She is known as a beautiful woman whose hair are black as bees. In the midst of her hanging hair there is a moon (face) which is visible half only. This moon (face) has snatched the beauty of the full real moon (that looks as if only half of the former). In the half moon there are two offsprings of a deer, i.e., the two eyes and thus she is burdened with exquisite charm. Sūradāsa says that the friends say to Kṛṣṇa, 'O Kṛṣṇa! you are loving and so is Rādhā, therefore, you must meet her). Here 'Sārāṅga eka majhāri' means Rādhā --- Sārāṅga, i.e., cloud known by the name Dhārādhara the middle syllables



are seen a parrot (nose), a cuckoo (sweet voice) and a  
 musk-raven (the black mark on the forehead). Over them  
 are two Khamjaka birds (eyes), a bow (eye-brow) and the  
 moon (face) and over the moon there moves about a serpent  
 with a jewel (lock of hair adorned with a flower). Thus  
 the beauty of every limb is simply enchanting. Surabha  
 says that the friend of Rādhā asks Kṛṣṇa to drink the  
 nectar (of Rādhā's lips) and thus earn great fortune for  
 his own lips. Here the body of Rādhā is likened as a  
 garden which looks gay on account of the presence of so  
 many things representing her various limbs.  
 Here is another song in which the poet describes the  
 beauty of Rādhā in a different way:-

कृष्ण ! तू ही तो राधा !  
 तू ही तो राधा ! तू ही तो राधा !  
 तू ही तो राधा ! तू ही तो राधा !  
 तू ही तो राधा ! तू ही तो राधा !  
 तू ही तो राधा ! तू ही तो राधा !

(Rādhā's friend says to Kṛṣṇa, 'Rādhā is a heroine of the  
 lotus class. She is known as a beautiful woman whose hair  
 are black as bees. In the midst of her hanging hair there  
 is a moon (face) which is visible half only. This moon  
 (face) has matched the beauty of the full moon (that  
 looks as if only half of the former). In the half moon  
 there are two ellipses of a deer, i.e., the two eyes  
 and thus she is burdened with exquisite charm. Surabha  
 says that the friends say to Kṛṣṇa, 'O Kṛṣṇa! you are  
 leaving and so is Rādhā, therefore, you must meet her'.  
 Here 'Surabha' means Rādhā's mother. Rādhā is known by the name 'Surabha' the middle syllable



of which give the word 'Rādhā' which is taken as equivalent to Rādhā.' Now the word Sārāṅga is also used in the following other meanings:- (1) woman, (2) bee (Sārāṅga-Baranī means 'black like bee'), (3) face, (4) moon, (5) deer (Sārāṅga-Suta means eyes resembling those of a young fawn), (6) beauty, (7) loving or amorous.

The poet has made overt references to the inabilities of the eyes that are lost in the charms of Kṛṣṇa. There are mysterious suggestions copiously available in several of his Kūṭa songs as in:-

स्याम रंग नैना रांघि री ।  
सारंगरिपु हैं निकसि नितज भर जब परगट्ठै नाचैरी ॥<sup>I</sup>

(My eyes are coloured in the love of Kṛṣṇa. Having come out of the veil (Sārāṅga-ripu) they have shed away all their shame and are now dancing openly). A similar idea is expressed in the following lines also:-

लोचन लालवी भर री ।  
सारंगरिपु के छत न रोके हरि करुण निषर री ॥  
काजर जुलुफ मैलि मैं राखै फल कपाट कर री ।  
मिति मन दूत फैकारि निकसे बहुरि स्याम पे दोरि गर री ।  
हुँ बाधीन पंच हैं न्यारे कुल लज्जा न नर री ।  
सूरदास प्रभु हरि सुन्दर रस बटौ मानों उरुं छरिरी ॥<sup>2</sup>

(My eyes have become very greedy. Although I check them forcibly under my veil, yet they are attached to the beauty of Kṛṣṇa. I shut them under the lock of collyrium within the doors of my eyelids, yet they have made alliance with my mind and gone out avowedly to meet Kṛṣṇa. They are fully under the control of Kṛṣṇa and have forsaken their other companions (i.e., the other senses) and have no care at all for their family honour). A beautiful description of the eyes is given in the following verse also:-

1. Pada 53.

2. Pada 52.



of which give the word 'Rādhā' which is taken as equivalent to Rādhā. Now the word Rādhā is also used in the following other meanings:- (1) woman, (2) bee (Rādhā-Rādhā means 'black like bee'), (3) face, (4) moon, (5) deer (Rādhā-Rādhā means eyes resembling those of a young fawn), (6) beauty, (7) loving or amorous.

The poet has made every reference to the fragility of the eyes that are lost in the charms of Kṛpā. There are mysterious suggestions copiously available in several of his Kṛpā songs as in:-

वृत्तिं विदुः प्रियं विदुः ।

वृत्तिं विदुः प्रियं विदुः प्रियं विदुः ॥

(My eyes are coloured in the love of Kṛpā. Having come out of the veil (Rādhā-rūpa) they have shed away all their shame and are now dancing openly). A similar idea is expressed in the following lines also:-

वृत्तिं विदुः प्रियं विदुः ।

वृत्तिं विदुः प्रियं विदुः प्रियं विदुः ॥

वृत्तिं विदुः प्रियं विदुः प्रियं विदुः ॥

वृत्तिं विदुः प्रियं विदुः प्रियं विदुः ॥

वृत्तिं विदुः प्रियं विदुः प्रियं विदुः ॥

वृत्तिं विदुः प्रियं विदुः प्रियं विदुः ॥

(My eyes have become very greedy. Although I once then ferociously under my veil, yet they are attached to the beauty of Kṛpā. I shut them under the lock of collyrium which the doors of my eyelids, yet they have made alliance with my mind and gone out evenedily to meet Kṛpā. They are fully under the control of Kṛpā and have forsaken their other companions (i.e., the other senses) and have no use at all for their family honour). A beautiful description of the eyes is given in the following verses also:-



लोचन लालच तैं न टरै ।

हरि सारंग सीं सारंग नीषे दधिधुत काज करे ॥

ज्यों मधुकर बस परे कैतकी नहिं ह्वीं तैं निकरे ।

ज्यों लोभी लोभहिं नहिं छाँहत यह वृत्ति उमंग परे ॥

सनधुत रहत सखत दुख दारुन मृग ज्यों नाहिं ठरे ।

वै धोसै यह जानत हैं सब हित कित स्वदा करे ॥

ज्यों फाँग फिरि परत प्रेमवस जीवन सुरक्षि परे ।

जै मीन बहार लोभ तैं लीजत करे गरे ॥

देखोहि लुब्ध भर हरि हवि पर जीवत रहत धरे ।

सुर सुमट ज्यों रन नहिं छाँहत जब लौं धरनि गिरे ॥<sup>1</sup>

(Rādhā says to her friend:- My eyes do not get rid of greed. They are attached to Kṛṣṇa's beauty as a deer to music. They are always burning for the moon (i.e., anxious for the sight of Kṛṣṇa's face). Just as a bee fallen on a Ketakī flower cannot get out of it and a greedy person does not give up his greed, similarly they are filled with joy for Kṛṣṇa's beauty. Just as a deer stands before a fowler and suffers great trouble though it knows well the deception played on it; just as a moth falls in love again and again with the burning lamp and loses its life in its flame and a fish is caught in the hook for the sake of bait, so these eyes of mine are greedy for the beauty of Kṛṣṇa and do not leave it in the same way as a warrior does not leave the battle-field until he falls to the ground).

#### Suratī (The Dalliance of Rādhā and Kṛṣṇa)

The association of Rādhā and Kṛṣṇa presents sweet pictures of their amour both in their union and separation. The pair is exhibited as characters full of expression and given to various susceptibilities. Their movements afford room for countless pen-pictures of lovely scenes of human life where intimate conversation, sports, love-quarrels, righteous indignation and fruitful coaxing form the order of the day. The most significant is the following song which portrays one of the sweet situations in the career of Rādhā and Kṛṣṇa:-



॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥  
 ॥ श्री गुरुभ्यो नमः ॥

(Rādhā says to her friend:- My eyes do not get rid of greed. They are attached to Kṛṣṇa's beauty as a deer to music. They are always burning for the moon (i.e., anxious for the sight of Kṛṣṇa's face). Just as a bee fallen on a Ketaki flower cannot get out of it and a greedy person does not give up his greed, similarly they are filled with joy for Kṛṣṇa's beauty. Just as a deer stands before a flower and suffers great trouble though it knows well the deception played on it; just as a moth falls in love again and again with the burning lamp and loses its life in its flame and a fish is caught in the hook for the sake of bait, so these eyes of mine are greedy for the beauty of Kṛṣṇa and do not leave it in the same way as a warrior does not leave the battle-field until he falls to the ground).

#### Śrīmatī (The Palliance of Rādhā and Kṛṣṇa)

The association of Rādhā and Kṛṣṇa presents sweet pictures of their union both in their union and separation. The pain is exhibited as characters full of expression and given to various susceptibilities. Their movements afford room for countless pictures of lovely scenes of human life where intimate conversation, sports, love-passions, righteous indignation and fruitful coming from the order of the day. The most significant is the following song which portrays one of the sweet situations in the career of Rādhā and Kṛṣṇa:-



देखी सोभाचिन्तु समात ।

स्यामा स्याम सकल निशि रस बस जागै होत प्रभात ॥

तेपाहन सुत कर समुत्त है निरसि निरसि मुक्तात ।

अचरज सुभग वैद जल जातक कनक नीलमनि गात ॥

उदित जराउ पंचतिय रवि ससि किरनि तहां सुदुरात ।

चंचल सा वसु अष्ट कंजदल सोभा वरनि न जात ॥

चारि कीर पै पारस विडुम जानि बलीगन सात ।

सुत की रासि जुगल मुत ऊपर सूरदास बलि जात ॥ 1

(Behold! we are merged in the ocean of beauty. Rādhā and Kṛṣṇa passed the whole night in dalliance and are now awake at the break of dawn. They are holding before them a mirror in their hands and smiling while seeing their faces into it. There are seen four beautiful moons (two moon-like faces of Rādhā and Kṛṣṇa and their two images in the mirror) and four gold and sapphire bodies (the blue body of Kṛṣṇa shining like sapphire and the bright body of Rādhā shining like gold and their two images). There are eight jewelled ornaments (the two earrings of Rādhā and two ear-ornaments of Kṛṣṇa and their images) which outshine even the rays of the sun and the moon. There are eight fragile birds (the four eyes of Rādhā and Kṛṣṇa and their four images) and eight lotuses (the two faces and two chins of Rādhā and Kṛṣṇa and their four images) of which the beauty cannot be described. There are four parrots (the two noses of Rādhā and Kṛṣṇa and their two images) over which there is a piece of magnet (representing her teeth) and a coral (i.e., the lips) which are eaten by a cluster of bees (either the unshevelled hair or the spots of collyrium). Sūradāsa says, 'We dedicate ourselves to this pair of beautiful faces--a mass of delight). Here the word 'Pāhanasuta'--product of stone means 'a mirror', Veda



# THE DIVINE BEAUTY

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(Behold! we are merged in the ocean of beauty. Rādhā and Kṛṣṇa passed the whole night in dalliance and are now awake at the break of dawn. They are holding before them a mirror in their hands and smiling while seeing their faces into it. There are seen four beautiful moons (one moon-like faces of Rādhā and Kṛṣṇa and their two images in the mirror) and four gold and sapphire bodies (the blue body of Kṛṣṇa shining like sapphire and the bright body of Rādhā shining like gold and their two images). There are eight jewelled ornaments (the two earrings of Rādhā and two ear-ornaments of Kṛṣṇa and their images) which outshine even the rays of the sun and the moon. There are eight fragrant birds (the four eyes of Rādhā and Kṛṣṇa and their four images) and eight lotuses (the two faces and two chin of Rādhā and Kṛṣṇa and their four images) of which the beauty cannot be described. There are four parrots (the two heads of Rādhā and Kṛṣṇa and their two images) over which there is a place of magnet (representing her teeth) and a coral (i.e., the lips) which are eaten by a cluster of bees (either the unshaved hair or the spots of complexion). Rādhā says, 'No goddess compares to this pair of beautiful faces--a mass of delight'. Here she says 'Rādhā', 'Rādhā'--product of stone means 'a mirror', 'Rādhā'.



stands for four; 'Jala Jātaka' means 'the moon' (born of water); Kanaka<sup>is</sup> gold represents the golden body of Rādhā, and Nīlamani (sapphire) the blue body of Kṛṣṇa; 'Jarāu' stands for gem-studded ornaments and Khaga (birds) for eyes; Vasu, i.e., eight and Kañjadala (lotus leaves) represent the faces and chins; 'Kira' (parrot) stands for nose; 'Pārasa' (piece of magnet) for teeth, 'vidruma' (coral) for lips and 'aligana' (bees) for hair or collyrium.

In the following song the poet describes the bashfulness of Rādhā in her dalliance with Kṛṣṇa:-

सुखि तन उदधि सुता मुकुतानी । his eyes dallied  
रवि सारथी सहोदर तापति शंकर तैल लजानी ॥ was so shy  
सारंग मानि भूँदि मृगनैनी मनि मुख मोह समानी । night incident  
चरन चापि महि बहि प्रतापी दैत बति जलुतानी ॥ lotus hands  
सुरदास तब कहा करै तिय लाजति र मति ठानी । then she got  
कंठुनि कसनि उधारि कठिन कुच स्वाम केँ लपटानी ॥ 1  
He enj. her tightly. then he, so clever in love affairs, drew

(The daughter of ocean, i.e., Rādhā who is considered as an incarnation of Lakṣmī, felt abashed and smiled. She felt shy when her garment was stripped off by Kṛṣṇa. With her lotus hands the fawn eyed one then shut her eyes and put the gem into her mouth. On this Kṛṣṇa (the incarnation of Viṣṇu) pressed the earth with his feet and made a snake appear there. Seeing the snake she was frightened and became helpless. Sūradāsa says, 'What could the poor woman do when her lord created such a situation?' She then removed the bodice from her hard breasts and embraced Kṛṣṇa. Here the expression 'Ravisārathī sahodar--tāpatī' means Kṛṣṇa and is explained as follows:- 'Ravisārathī' the charioteer of the sun i.e., Aruṇa (Arora); his 'Sahodara' (brother) is Garuda (eagle) and his master is Lord Viṣṇu, i.e., Kṛṣṇa. The rest is clear; Here are two more illustrations which present a picture of Rādhā and Kṛṣṇa



of Nābhā in her distance with Kṛmā:-

In the following song the poet describes the beauty of Nābhā in her distance with Kṛmā:-

(coral) for lips and 'alipana' (bees) for hair or collyrium, nose; 'Pārasa' (piece of magnet) for teeth, 'vidhura' represent the faces and others; 'Kira' (parrot) stands for for eyes; Vasa, i.e., eight and Kaṇṭhalas (lotus leaves) 'Jaraṇ' stands for gem-studded ornaments and Khaga (birds) of Nābhā, and Nīlmanā (sapphire) the blue body of Kṛmā; of water; Kanaḥa-Gold represents the golden body stands for feet; 'Jala Jāṭaka' means 'the moon' (born



in dalliance:-

राधा बदन स्याम तन कीन्ही ।  
 सारंग बदन विलास विलोचन हरि सारंग जानि रत कीन्ही ॥  
 सारंग वचन कहत सारंग सी सारंगरिपु दे राखति कर्णी ।  
 सारंग मानि गहत रिपु सारंग कहा कहति लियी हीनी ॥  
 सुधापान करि कै नीकी विधि राखी सैत फिरि मुडा दीन्ही ।  
 दूर सुदैव चाहि रति नागर मुन बाकरिष काम कर सीन्ही ॥ १ ॥

(Then Kṛṣṇa recognised the garment on Rādhā's body. That moon-faced one filled with passion in his eyes dallied with her--knowing that it was night and there was no fear from anybody). A friend of Rādhā relates the night incident to another friend saying, 'When Kṛṣṇa with his lotus hands removed the covering from her face what could then she do? He enjoyed well the nectar (of Rādhā's lips) and embraced her tightly. Then he, so clever in love affairs, drew her near and took her in his left arm). Here too there is a pun on the word Sarāṅga which is used in different meanings.

रसना जुगत रसनिधि बोल ।  
 कनक वैलि तमास जरुफनी सुमुख बंध बसोति ॥  
 मुंग जूय सुधा किरनि मनु सपन जावत जात ।  
 सुरचरी पर तरनि तनया उमगि तट न समात ॥  
 कोकनद पर तरनि तांछव भीन सैन सै ।  
 कीर तिल जल सिलर मिति जुग मनी संगमरंग ॥  
 जलद है तारा गिरत मनी परत पेनिधि मांछि ।  
 जुग भुजंग प्रसन्न मुत ह्वै कनकघट लपटाहि ॥  
 कनक संपुट कोकिला रव विवस ह्वै दे दान ।  
 विकस कंस बनारंगिन पै लसि करत वैपान ॥  
 कामिनी धिर पनघटा जर कबहुं ह्वै हति भांति ।  
 कबहुं दिन उघात कबहुं हाता भाति कुहुराति ॥  
 सिंह मध्य सनार मनिगन सरस करि कै तीर ।  
 कमल मनु विनु मात उलटे कहुक तीखन तीर ॥  
 रंस सारस सिलर पर बद्धि करत नाना नाद ।  
 मकर निज पद निकट विहरत मिलन बसि बाह्लाद ॥  
 प्रेमाहित करि कीर पागर मई मनसा एक  
 स्याम मनि कै बंग बदन बनी कै बभिसैक ।  
 सुरदास लीला सभा मिति वारति बुद्धि विचार ।  
 केन सौम्य लसि रसी मनी सुख को संसार ॥ २ ॥



is a pun on the word *bachcha* which is used in different meanings.



(A friend of Rādhā describes to another friend the dalliance of Rādhā with Kṛṣṇa:- 'The girdles of both the lovers are jingling. A golden creeper (Rādhā) is entangled tightly round a Tamāla tree (Kṛṣṇa) and a swarm of bees (hair) is hovering over the moon-rays (face). It seems as if the Yamunā has come in full flood to meet the Gaṅgā but is not fully absorbed in it. On the lotus (face) are sporting the Suns (earrings) along with fish and Khañjana birds (i.e., the eyes). A parrot (nose) is united with a mark on a high peak (black mark on the cheek) presenting as if the confluence of the Gaṅgā and the Yamunā. The stars (pearls) are falling from the clouds (hair) into the ocean (near the navel) and a pair of serpents (arms of Kṛṣṇa) is twining about the golden pitchers (breasts of Rādhā). The golden pitchers (breasts) being persuaded by the sweet note of the cuckoo (sweet words of Kṛṣṇa) are offering themselves to him. The blooming lotuses (the faces of Rādhā and Kṛṣṇa) are drinking milk as if from the pomegranate (lips) i.e., both Rādhā and Kṛṣṇa are kissing each other. In this way sometimes the lightning (Rādhā) becomes calm and at another the cloud (Kṛṣṇa); then again there appears daylight (i.e., the brightness of Rādhā's ornaments) and then the dark fortnight (in the form of her hair). Near the bank of a lake (navel) there is heard the sound of jewels (girdle) in a lion (waist) and a lotus without stalk (i.e., the heart) seems pouring out some hot water (warm breath). A swan (the anklet of Rādhā) lying on the top of a branch (on the shoulder of Kṛṣṇa) is making noise and the dolphin (Kṛṣṇa's ear-rings) is moving joyfully near the feet of Rādhā. Out of love the mind of both has become one in the ocean of milk and the Sandal paste of Kṛṣṇa's body looks like nectar. Sūradāsa says that all the friends of Rādhā are meeting together and musing over it according to their own understanding. The beauty of that time appears like the world of a miser.)



(A friend of Rādhā describes to another friend the dalliance of Rādhā with Kṛṣṇa:— 'The girldes of both the lovers are jingling. A golden creeper (Rādhā) is entangled tightly round a Tāmāla tree (Kṛṣṇa) and a swarm of bees (hair) is hovering over the moon-rays (face). It seems as if the Yamunā has come in full flood to meet the Ganges, but is not fully absorbed in it. On the lotus (face) are sporting the suns (earrings) along with fish and Kāñchana birds (i.e., the eyes). A parrot (nose) is united with a mark on a high peak (black mark on the cheek) presenting as if the confluence of the Ganges and the Yamunā. The stars (pearls) are falling from the clouds (hair) into the ocean (near the navel) and a pair of serpents (arms of Kṛṣṇa) is twining about the golden pitchers (breasts of Rādhā). The golden pitchers (breasts) being permeated by the sweet note of the cuckoo (sweet words of Kṛṣṇa) are offering themselves to him. The blooming lotuses (the faces of Rādhā and Kṛṣṇa) are drinking milk as if from the pomegranate (lips) i.e., both Rādhā and Kṛṣṇa are kissing each other. In this way sometimes the lightning (Rādhā) becomes calm and at another the cloud (Kṛṣṇa); then again there appears daylight (i.e., the brightness of Rādhā's ornaments) and then the dark fortnight (in the form of her hair). Near the bank of a lake (navel) there is heard the sound of jewels (girldes) in a lion (water) and a lotus without stalk (i.e., the heart) seems pouring out some hot water (warm breath). A swan (the anklet of Rādhā) lying on the top of a branch (on the shoulder of Kṛṣṇa) is making noise and the dolphin (Kṛṣṇa's earrings) is moving joyfully near the foot of Rādhā. Out of love the king of both has become one in the ocean of milk and the sandal paste of Kṛṣṇa's body looks like nectar. Rādhā's eyes that all the friends of Rādhā are meeting together and weeping over it according to their own understanding. The beauty of that time appears like the world of a dream.)



Yugalarūpa (Presentation of Rādhā and Kṛṣṇa in pair)

While describing various scenes of mutual advances between Rādhā and Kṛṣṇa, Sūradāsa has very suitably employed the Kūṭa style even for drawing the portraits of the loving couple, for instance:-

देखि ससि चार चंद हक्जोर ।  
निरसति बैठि नितविनि पियसंग सार सुता की बोर ॥  
इदैं ससि स्वाम नवल धन सुन्दर इवै कीन्है विमि गोर ।  
तिनहैं मध्य चारि सुक राजत इवै फल बाठ कोर ॥  
ससि ससि संग प्रवाल बुदकलि बरुफि रख्यो मनमोर ।  
सूरदास प्रभु बति रति नामर बलि बलि जुगल कियोर ॥ १

1

(Behold my friend! There are four moons at one place. That beautiful woman (Rādhā) with her large hips and accompanied by her spouse (Kṛṣṇa) is looking in the mirror (Ārasī). There are two black moons of Kṛṣṇa (one real face and the other its reflection in the mirror) who is handsome like a fresh cloud and two other moons (Rādhā's face and its reflection) are made white by the creator. In the midst of the moons there are four parrots (two noses of Rādhā and Kṛṣṇa and their two images), two pearls (the ornament in Rādhā's nose and its image), and eight cakṣora birds (the four eyes of Rādhā and Kṛṣṇa and their four images). Each moon has a coral (lower lip) and a Kunda/bud (teeth) in which my mind is entangled. Sūradāsa says, 'that Lord Kṛṣṇa is very clever in love sports and I sacrifice myself on this pair). And --

देखै चारि कमल एक साथ ।  
कमलहि कमल गहै लावति है कमल कमल ही मध्य समात ॥  
सारंग पै सारंग कैत है सारंग ही सो हंसि हंसि जात ।  
सारंग स्वाम नीर हू सारंग सारंग सो करै जात ॥  
बारि सारंग रासि सारंग की सारंग गहि सारंग को जात ।  
तो है रासि सारंग सारंग की सारंग है, जाबो वा हाथ ॥  
सोह सारंग चतुरानन दुरलभ सोह संधु मुनि ध्यात ।  
कैत सूरदास सारंग की सारंग ऊपर बलि बलि जात ॥ २

2



Illustration of Rādhā and Kṛṣṇa in early

While describing various scenes of mutual advances between Rādhā and Kṛṣṇa, Śrīdhara has very suitably employed the Kṛṣṇa style even for drawing the portraits of the loving couple, for instance:-

1. *Handwritten text in Devanagari script, likely a Sanskrit verse.*

(Behold my friend! There are four moons at one place. That beautiful woman (Rādhā) with her large hips and accompanied by her spouses (Kṛṣṇa) is looking in the mirror (Kṛṣṇa). There are two black moons of Kṛṣṇa (one real face and the other its reflection in the mirror) who is handsome like a fresh cloud and two other moons (Rādhā's face and its reflection) are made white by the greater. In the midst of the moons there are four parrots (two noses of Rādhā and Kṛṣṇa and their two images), two pearls (the ornaments in Rādhā's nose and its image), and eight colorful birds (the four eyes of Rādhā and Kṛṣṇa and their four images). Each moon has a coral (lower lip) and a Kundalini (tooth) in which my mind is entangled. Śrīdhara says, 'that lady Kṛṣṇa is very clever in love sports and I describe myself as this pair'. And ..

2. *Handwritten text in Devanagari script, likely a Sanskrit verse.*



(A friend says to another friend:- I have seen four lotuses all together (two breasts of Rādhikā and on them two hands of Kṛṣṇa). One lotus catches another lotus and thus it seems that a lotus is entering the other (Rādhā catches with her hand the hand of Kṛṣṇa and tries to remove it.) On a moon there plays another moon and their smile is also like the moon (Kṛṣṇa's face is leaning on that of Rādhā and both are smiling). The black lotus (the face of Kṛṣṇa) is talking to another (red) lotus (Rādhā's face) through a lotus (the eyes). Keep the pair of lovers (Rādhā-Kṛṣṇa) covered with cloth as long as night does not take away the moon (i.e., till the moon sets). In the meantime I will take the lamp in my hand and bring oil in it. This pair of lovers (Rādhā and Kṛṣṇa) is difficult for even the Brahman to get at and God Śiva also meditates upon it. Śuradāsa worships this Sārāṅga (Kṛṣṇa) and sacrifices himself at his lotus feet). There is a pun on the word Sārāṅga which is used in many different meanings here.

There are many other songs which delineate through such words as Kamala and Sārāṅga the various limbs of Kṛṣṇa's consort. Here is another portrait describing the union of the couple.

देखि सखि पांच कमल द्वै संभु ।  
 एक कमल वृज ऊपर राजत निरखत नैन बंधु ॥  
 एक कमल प्यारी कर लीन्है कमल सुकोमल संग ।  
 जुगल कमल सुत कमल विचारत प्रीत न कबहुं भंग ॥  
 षट् जु कमल मुख समुल चितवत बहुविध रंग तरंग ।  
 तिन मैं तीन सोमवंसी बस तीन तीन सुक सोमज संग ॥  
 जेह कमल सनका दित दुरतम जिनतै निकसी संग ।  
 तेह कमल भूर नित चितवत नीठ निरंतर संग ॥ १

Here Kṛṣṇa has put his head on Rādhikā's breasts and a friend relates this incident to another friend:-

1. Pada 58.



(A friend says to another friend:- I have seen four lotuses all together (two pressed of Rādhikā and on them two hands of Kṛṣṇa). One lotus catches another lotus and thus it seems that a lotus is entering the other (Rādhā catches with her hand the hand of Kṛṣṇa and tries to remove it). On a moon there plays another moon and their smile is also like the moon (Kṛṣṇa's face is leaning on that of Rādhā and both are smiling). The black lotus (the face of Kṛṣṇa) is talking to another (red) lotus (Rādhā's face) through a lotus (the eyes). Keep the pair of lovers (Rādhā-Kṛṣṇa) covered with cloth as long as night does not take away the moon (i.e., till the moon sets). In the meantime I will take the lamp in my hand and bring all in it. This pair of lovers (Rādhā and Kṛṣṇa) is difficult for even the Brahman to get at and God give also meditates upon it. Surāṣṭra worships this Śāradā (Kṛṣṇa) and sacrifices himself at his lotus feet). There is a pun on the word śāradā which is used in many different meanings here.

There are many other songs which delineate through such words as Kamaśa and Śāradā the various kinds of Kṛṣṇa's consort. Here is another portrait describing the union of the couple.

ॐ नमो भगवते वासुदेवाय  
 कृष्णं कृष्णं कृष्णं कृष्णं  
 कृष्णं कृष्णं कृष्णं कृष्णं  
 कृष्णं कृष्णं कृष्णं कृष्णं  
 कृष्णं कृष्णं कृष्णं कृष्णं  
 कृष्णं कृष्णं कृष्णं कृष्णं  
 कृष्णं कृष्णं कृष्णं कृष्णं  
 कृष्णं कृष्णं कृष्णं कृष्णं

Here Kṛṣṇa has put his head on Rādhikā's breasts and a friend relates this incident to another friend:-



'Behold my friend! the five lotuses and two Śivas at one place-- (the two breasts are like the two Śivas and near it are the two lotus-like hands, two eyes and one face of Kṛṣṇa). One lotus (Rādhā's hand) shines forth above this collection (of lotuses) seeing which the eyes are struck with wonder. The beloved Rādhā is holding with one lotus (her hand) the hand of Kṛṣṇa and all her body is tender like a lotus. The product of lotus (i.e., Brahman) is glancing at this pair of lotuses (Rādhā and Kṛṣṇa) and his affection never diminishes. Six lotuses (Rādhā's face and two eyes and Kṛṣṇa's face and two eyes) are seen before us and they are displaying joy in many ways. There are three moons (Rādhā's face and her image and Kṛṣṇa's face) accompanied by a flute (representing a braid of hair here) and three parrots (Rādhā's nose, its image and Kṛṣṇa's nose). The lotuses (Kṛṣṇa's feet) which are difficult even for the sages Sanaka, Sanandana etc., to get and from which has come out the Ganges, Śūrādāsa sees every day with great devotion). In the portrait painted in the following verse Rādhā is leaning on Kṛṣṇa's chest:-

हरि उर मोहिली बैलि लसी ।  
 तापर उरग ग्रसित तब सोभित पूरन बंस लसी ॥  
 चाँपति कर भुजबंद रस गुन बंतर बीच लसी ।  
 कनक कमल मधु पान मनो कर मुल निज उलटि पसी ॥  
 तापर शुक्ल ओंकर काँची बंफित दंस लसी ।  
 दूर दाव प्रभु तुनहिं मलत जनुदाहिनि विकसि लसी ॥

1

(On the chest of Kṛṣṇa there shines a beautiful creeper i.e., Rādhā. There a serpent (Rādhā's braid looking like Rāhu) has devoured the full moon (covered Kṛṣṇa's face). The hands of Kṛṣṇa have pressed the golden pitchers (Rādhā's breasts) which are tied tightly with the strings (of the bodice) and after taking the juice (i.e., enjoying well) they have now turned up. Thereupon Rādhā covered this pressed part with

1. Pada 21.



leaving on Kṛṣṇa's chest:-  
In the portrait painted in the following verses Rādhā is  
out the Ganges, Śaṅkha, Gaṇḍānaka etc., to get and from which has come  
lotuses (Kṛṣṇa's feet) which are difficult even for the  
parrots (Rādhā's nose, its image and Kṛṣṇa's nose). The  
by a flute (representing a braid of hair here) and three  
(Rādhā's face and her image and Kṛṣṇa's face) accompanied  
are displaying joy in many ways. There are three moons  
and Kṛṣṇa's face and two eyes) are seen before us and they  
never diminishes. Six lotuses (Rādhā's face and two eyes  
this pair of lotuses (Rādhā and Kṛṣṇa) and his affection  
lotus. The product of lotus (i.e., Brahman) is glancing at  
hand) the hand of Kṛṣṇa and all her body is tender like a  
wonder. The beloved Rādhā is holding with one lotus (her  
collection (of lotuses) seeing which the eyes are struck with  
Kṛṣṇa). One lotus (Rādhā's hand) shines forth above this  
it are the two lotus-like hands, two eyes and one face of  
place-- (the two breasts are like the two eyes and near  
beheld by friends! the five lotuses and two eyes at one

On the chest of Kṛṣṇa there shines a beautiful crescent moon.  
There a serpent (Rādhā's braid looking like a snake)  
has devoured the full moon (covered Kṛṣṇa's face). The  
hands of Kṛṣṇa have pressed the golden plectrums (Rādhā's  
breasts) which are tied slightly with the strings (of the bodice)  
and after taking the juice (i.e., enjoying well) they have now  
turned up. Therefore Rādhā covered this pressed part with

(On the chest of Kṛṣṇa there shines a beautiful crescent moon.  
There a serpent (Rādhā's braid looking like a snake)  
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hands of Kṛṣṇa have pressed the golden plectrums (Rādhā's  
breasts) which are tied slightly with the strings (of the bodice)  
and after taking the juice (i.e., enjoying well) they have now  
turned up. Therefore Rādhā covered this pressed part with

1. Pada 21.



her garment. Sūradāsa says that Rādhā is smiling after meeting her spouse Kṛṣṇa. It seems as if the seeds of pomegranates (Rādhā's teeth) have bloomed forth).

So far as the love sports of Rādhā and Kṛṣṇa are concerned Sūradāsa has presented in his heroine Rādhā a dexter-belle who is full of eagerness and is an ardent beloved. She also evinces her shrewdness in inviting through her friends her associate Kṛṣṇa with whom also she has a knack of concealing her lewdness. Rādhā does not allow her friends to share in her revelries but when she happens to describe her engagements of the day her expressions betray the secrets of her bosom. While narrating one of her experiences Rādhā could not help saying that once Kṛṣṇa attempted to strip off her accoutrement and she resisted; Kṛṣṇa then pressed the ground with great force and there sparkled out a lustre from the thousand hoods of Śeṣanāga. I was alarmed and so I stuck to his neck:-

स्वामि रति ब्रत हरे रस कीन्ही ।  
कहत पुनि पुनि कहा कंग कंगर सखु मैं रही सखुचि गरि जापु लीन्ही ।  
कियो तब मैं कहा लरी सारंग सी सारंगपर भरति तब चरच चापी ।  
सैव सखीं फनि मनिन को ज्योति बति ब्रास तैं कंठ सपटाह कापी ।  
रही उनकी टेक जी मेरी कहा धरनि गिरिराज भुज सकल धारी ।  
धुर प्रभु से सखी सुनु गुन रैन के वे पुरुष मैं कहा कहीं नारी ॥

1

(Once Kṛṣṇa played this wonder in the course of our dalliance. He said to me again and again 'Why do you put on cloth so close on your body?' I felt abashed but he caught hold of me. I then struggled with the Sāraṅga (my spouse Kṛṣṇa) and thereupon Kṛṣṇa (the wielder of Sāraṅga-conch) pressed the earth with his feet. Then there sparkled out great lustre from the gems on the thousand hoods of Śeṣanāga and I was much alarmed and stuck to his neck with tremor.

1. Pada 64.



her garment. Sūradās says that Rādhā is smiling after meeting her spouse Kṛṣṇa. It seems as if the words of pomegranates (Rādhā's teeth) have blossomed forth).

So far as the love sports of Rādhā and Kṛṣṇa are concerned Sūradās has presented in his heroine Rādhā a

dexter-belle who is full of eagerness and is an ardent beloved. She also evinces her shyness in inviting through

her friends her associate Kṛṣṇa with whom also she has a

touch of comeliness her shyness. Rādhā does not allow her friends to share in her revelations but when she happens

to describe her engagements of the day her expressions betray the secrets of her bosom. While narrating one of her experiences

Rādhā could not help saying that once Kṛṣṇa attempted to strip off her sari and she resisted; Kṛṣṇa then

pressed the ground with great force and there appeared out a lustre from the thousand heads of peacocks. I was alarmed

and so I stuck to his neck:-

एतत्पश्यन्निह भवति ॥  
यत्किञ्चिदपि कृतं तत्तुल्यं न भवति ॥  
यत्किञ्चिदपि कृतं तत्तुल्यं न भवति ॥  
यत्किञ्चिदपि कृतं तत्तुल्यं न भवति ॥  
यत्किञ्चिदपि कृतं तत्तुल्यं न भवति ॥  
यत्किञ्चिदपि कृतं तत्तुल्यं न भवति ॥

(Once Kṛṣṇa played this wonder in the course of our dalliance. He said to me again and again: 'Why do you put on cloth so

close on your body?' I felt ashamed but he caught hold of me. I then struggled with the sari (my spouse Kṛṣṇa)

and thereupon Kṛṣṇa (the wielder of strange-compass) pressed the earth with his feet. Then there appeared out great

lustre from the gems on the thousand heads of peacocks and I was much alarmed and stuck to his neck with terror.

I. Tada eva.



Thus he had his own wish fulfilled and I was quite helpless for he holds on his arms the whole earth and the mountain (i.e., he is very powerful). Sūradāsa says that Rādhā says to her friends;- 'Hear my friends! these night sports. After all he is a man and I a woman, so what could I do?).

Māna and Mānuhara (Rādhā's indignation and Kṛṣṇa's Application)

Perverseness of Rādhā enhances the charm of her meetings with Kṛṣṇa in solitude. Many a time Rādhā becomes cross with Kṛṣṇa and assumes airs perhaps due to the consciousness of her beauty and attractiveness. In such moments Kṛṣṇa makes persuasive supplications and Rādhā's vanity shakes away. Once when her sense of vanity has thus faded, Rādhā of her own accord becomes eager to be in closest intimacy possible with Kṛṣṇa and is carried away by the stream of irresistible affection. This situation restores mutual love between the hero and the heroine. In order to give a vivid picture of these delicate situations Sūradāsa has dwelt at length upon the actions and sports of Rādhā when in this state of tense emotion. Kṛṣṇa is essentially a polygamist hero and Rādhā gets several opportunities of detecting such delinquencies in him.

Naturally Rādhā is upset due to her acute sense of womanly jealousy. Kṛṣṇa in his own turn tries hard to convince her of his faithfulness. But Rādhā has no confidence in him; then persuasions, submissions, solicitations and vows of fidelity fail to bring round Rādhā; Kṛṣṇa is confounded and is in the grip of peculiar perplexities. Here Sūradāsa finds ample scope for portraying the pangs of separation and mental restlessness of Kṛṣṇa. When personal endeavours fail, Kṛṣṇa has to seek the aid of clever emissaries and Sūra's masterly pen succeeds in presenting mediating attempts of their common friends, in the course of which the obstinacy of Rādhā and afflictions of Kṛṣṇa are tastefully described. Ultimately the attempts of these agents to restore the union



Thus he had his own with him and I was quite helpless for he holds on his arm the whole earth and the mountain (i.e., he is very powerful). Śrīdhara says that Rādhā says to her friends: - 'Hear my friends! these night sports. After all he is a man and I a woman, so what could I do?'

Māra and Māyā (Rādhā's indignation and Kṛṣṇa's reaction)

Pervertness of Rādhā enhances the charm of her meetings with Kṛṣṇa in solitude. Many a time Rādhā becomes cross with Kṛṣṇa and assumes airs perhaps due to the consciousness of her beauty and attractiveness. In such moments Kṛṣṇa makes persuasive supplications and Rādhā's vanity shakes away. Once when her sense of vanity has thus faded, Rādhā of her own accord becomes eager to be in closest intimacy possible with Kṛṣṇa and is carried away by the stream of irresistible affection. This situation restores mutual love between the hero and the heroine. In order to give a vivid picture of these delicate situations Śrīdhara has dwelt at length upon the actions and sports of Rādhā when in this state of tense emotion. Kṛṣṇa is essentially a playful hero and Rādhā gets several opportunities of detecting such delinquencies in him. Naturally Rādhā is upset due to her acute sense of womanly jealousy. Kṛṣṇa in his own turn tries hard to convince her of his faithfulness. But Rādhā has no confidence in him; then persuasions, embassies, solicitations and vows of fidelity fail to bring round Rādhā; Kṛṣṇa is confounded and is in the grip of peculiar perplexities. Here Śrīdhara finds ample scope for portraying the pangs of separation and mental restlessness of Kṛṣṇa. When personal endeavours fail, Kṛṣṇa has to seek the aid of clever entreaties and Śrīdhara's masterly pen succeeds in presenting medley attempts of their common friends, in the course of which the objectivity of Rādhā and afflictions of Kṛṣṇa are lastingly described. Ultimately the attempts of these agents to restore the union



between Rādhā and Kṛṣṇa bear fruit. They meet in a tryst and a very interesting description follows which displays the practical tactics of Kṛṣṇa and his amatory resourcefulness. The intensity of feelings arising from the sustained union after a gap due to a brief period of reserve could hardly be brought out except through the mysterious diction of Sūradāsa's Kūta poems. Even the delicacy of presenting different vicissitudes of perverseness is successfully handled by Sūradāsa in these songs. For instance here is a song which portrays the plurality of situations. In the earlier stages of Rādhā's love for Kṛṣṇa, Rādhā hears from her friends the high tributes paid to her fascinating charms and she is filled with pride, and she begins to feel that she holds sway over Kṛṣṇa and nurses an attitude of reserve in her mind. But when Kṛṣṇa pays a visit to her and she does not respond to his advances, he goes back and she has to reproach herself for her own vanity and becomes uneasy. She condescends to send for Kṛṣṇa and then her conceit evaporates:-

जिनि छठि करहु सारंग मैनी ।  
 सारंग ससि सारंग पर सारंग ता सारंग पर सारंग मैनी ॥  
 सारंग रसन वसन गुन सारंग सारंग सुत दिन निरसि निपैनी ।  
 सारंग कही सु कौन विचारो सारंग पति सारंग रवि मैनी ॥  
 सारंग सदनहि ते सु वसन गह कर्जो न मानति मर गत मैनी ।  
 सूरदास प्रभु सुवमन बोवै नयकरिषु तारिषु सुत मैनी । १

(O Fawn eyed one! do not be so obstinate. On your lotus-like feet there are moon-like nails. Your gait is like that of an elephant and on your waist (also resembling a lion) there is a lake in the form of your navel. Above this lake there sits a cuckoo (your sweet tongue). Your voice is like ambrosia and your teeth possess the lustre of lightning while your lotus-like eyes have sharp glances. Why do you not pay heed to your friend's words? Kṛṣṇa has spread a bed adorned with



between Rādhā and Kṛṣṇa bear fruit. They meet in a tryst and a very interesting description follows which displays the practical tactics of Kṛṣṇa and his amatory resourcefulness. The intensity of feelings arising from the sustained union after a gap due to a brief period of reserve could hardly be brought out except through the mysterious device of Śrīrādhā's Kṛtā poems. Even the delicacy of presenting different vicissitudes of perverseness is successfully handled by Śrīrādhā in these songs. For instance here is a song which portrays the plurality of situations. In the earlier stages of Rādhā's love for Kṛṣṇa, Rādhā hears from her friends the high tributes paid to her fascinating charms and she is filled with pride, and she begins to feel that she holds sway over Kṛṣṇa and nurses an attitude of reserve in her mind. But when Kṛṣṇa pays a visit to her and she does not respond to his advances, he goes back and she has to reproach herself for her own vanity and becomes uneasy. She condescends to send for Kṛṣṇa and then her conceit evaporates:-

तुम ही तो मेरी जान !

विराजते तू ही मेरी जान !

विराजते तू ही मेरी जान !

विराजते तू ही मेरी जान !

विराजते तू ही मेरी जान !

विराजते तू ही मेरी जान !

(O Pān eyed one! do not be so obstinate. On your lotus-like feet there are moon-like nails. Your gaze is like that of an elephant and on your waist there is resembling a lion, there is a lake in the form of your navel. Above this lake there also a cuckoo (your sweet tongue). Your voice is like ambrosia and your teeth possess the lustre of lightning while your lotus-like eyes have sharp glances. Why do you not pay heed to your friend's words? Kṛṣṇa has spread a bed adorned with



lotuses and night has almost taken away the moon to the western quarter (i.e., the night has passed and it is almost dawn); even then you do not submit. Sūradāsa says that the friend of Rādhā tells her, 'O Rādhā, a source of delight to cupid! Kṛṣṇa is eagerly waiting for you'. The word Śaśī (moon) in the second line stands for nails and the expression 'Andhaka ripu tāripu' means 'Kāma' i.e., cupid 'Andhakaripu' -- the enemy of the Andhaka demon, i.e., God Śiva and his enemy, i.e., Kāma.

How beautiful is the hallucination of Rādhā when she feigns the presence of another woman in the transparent surface of Kṛṣṇa's heart which is in fact a reflection of herself. Her anger at the occasion when described by Sūradāsa is a marvellous piece of poetry. At times Rādhā smiles when she finds Kṛṣṇa with marks of contacts and then she coquettishly looks askance at him, knits brows at him and finally flies upon him. On such occasions it is either through agents or through personal efforts that Kṛṣṇa succeeds in softening Rādhā's perverseness. A few instances of coaxing of Kṛṣṇa and Rādhā's stiffness are given in the following songs:-

देखन तैं कल मान छिडायो ।  
 भूषुत सनुनाथ हित पितु त्रिय प्रियस्त्रिय वचन छिडायो ॥  
 नागसुतापति पितु जरि जायो नाथ सुबदन ह्मायो ।  
 भूरसुता जरिबंधु तात जरि भूषन वचन स्वायो ॥  
 सुरभी तमजा सुतसुत की जनुमाता तलफ बढ़ायो ।  
 सूर स्याम जब पायौ पारं तर तब किन कंठलायो ॥

1

(Rādhā's friend says to her:- 'Why did you tighten your anger at his sight? Did you strengthen your Brahmajñāna (spiritual knowledge) in your heart or did you shew aversion or crookedness of your heart? When you hid your moon-like face from him, your anger surpassed even that of the sage Durvāsā and now you are afflicted like a fish. Why did



focus and night has almost taken away the moon to the western quarter (1.0.), the night has passed and it is almost dawn; even then you do not submit. Śrīdhara says that the friend of Rādhā tells her, 'O Rādhā, a source of delight to cupid! Kṛṣṇa is eagerly waiting for you'. The word Śādī (moon) in the second line stands for Rādhā and the expression 'Andhakā rīpū tārīpū' means 'Kṛṣṇa, 1.0., cupid', 'Andhakā rīpū' -- the enemy of the Andhakā demon, 1.0., God Śiva and his enemy, 1.0., Kāma.

How beautiful is the hallucination of Rādhā when she feels the presence of another woman in the transparent surface of Kṛṣṇa's heart which is in fact a reflection of herself. Her anger at the occasion when described by Śrīdhara is a marvellous piece of poetry. At times Rādhā smiles when she finds Kṛṣṇa with marks of contacts and then she coquettishly looks askance at him, knits brows at him and finally lies upon him. On such occasions it is either through agency or through personal efforts that Kṛṣṇa succeeds in softening Rādhā's perverseness. A few instances of coaxing of Kṛṣṇa and Rādhā's stiffness are given in the following songs:-

1. *... ..*  
*... ..*  
*... ..*  
*... ..*  
*... ..*  
*... ..*

(Rādhā's friend) says to her, 'Why did you lighten your anger at his sight? Did you strengthen your Brahmanjñāna (spiritual knowledge) in your heart or did you show aversion or crookedness of your heart? When you hid your moon-like face from him, your anger expressed even that of the sage Śrīdhara and now you are attracted like a fly. No did



you not embrace him when he fell at your feet?). Here the expression 'Bhūsuta satrunātha hitapitutriya priya' can be interpreted in three ways giving three different meanings. (1) Brahmajñāna (spiritual knowledge), 2 Vairāgya (indifference or renunciation) and 3 Vakratā (crookedness of heart). (1) Bhūsuta--born of earth i.e., a tree; its Satru (enemy) i.e., an axe; its master (Nātha) i.e., Parasurāma (whose weapon was an axe); his well-wisher (hita) i.e., God Śiva; his father, i.e., Brahman; his Triya (wife) i.e., the goddess Sarasvatī and her Priya (dear object) i.e., Brahmajñāna. (2) Bhūsuta i.e., Maṅgala or Mars (the son of earth); his enemy i.e., Budha or Mercury -- (in astrology Budha is regarded as an enemy of Maṅgala); his master i.e., Sūrya -- the sun; his friend i.e., Candramā -- the moon; his father i.e., the sage Atri; his wife i.e., Anusūya and her dear object was Vairāgya -- i.e., renunciation. (3) Up to Candramā as in No. 2 and then the father of the moon i.e., the ocean (Samudra), its wife i.e., a river (Nadī) and its Priya (liking) is a crooked course; hence crookedness. The expression 'Nāga Sutāpatipituarīādho' means 'Candra' i.e., the moon-- 'Nāgasutā' i.e., Sulecanā (the daughter of Nāga); her 'pati' (husband) i.e., Meghanāda; his father i.e., Ravana and his 'ari' (enemy) i.e., Rāmacandra. The latter half of Rama Candra is Candra which means the moon. The expression 'Sūrasutā ari bandhutāta ari bhūṣaṇa' means 'anger' -- 'Sūrasutā' <sup>ie.</sup> Yamunā (the daughter of the Sun); her enemy i.e., Balabhadra; his Bandhu (brother) i.e., Kṛṣṇa; his 'tāta' (son) i.e., Pradyumna; his 'ari' (enemy) i.e., Duvāsā and his 'Bhūṣaṇa' (ornament) i.e., 'Krodha' (anger). 'Surabhī tamaja Suta Suta ki Janu mātā' means a fish:- 'Surabhī i.e., a cow (Gau). With the addition of the word 'tama' to Gau it becomes Gautama the name of a sage. His



You not embrace him when he fell at your feet? Here  
the expression 'Bhūta sakti' (spiritual knowledge) can be interpreted in three ways giving three different meanings. (1) Bhūta (spiritual knowledge), 2

Vairāgya (indifference or renunciation) and 3 Vairāgya (crookedness of heart). (1) Bhūta--born of earth i.e., a tree; its Sakti (enemy) i.e., an axe; its master (Bhūta) i.e., Parasurama (whose weapon was an axe); his well-wisher (Bhūta) i.e., God Śiva; his father, i.e., Brahman; his Triya (wife) i.e., the goddess Sarasvatī and her Triya (dear object) i.e., Brahman. (2) Bhūta i.e., Māyā or Maya (the son of earth); his enemy i.e., Buddha or Heterodoxy. (3) In astrology Buddha is regarded as an enemy of Māyā; his master i.e., Śiva -- the sun; his friend i.e., Candrama -- the moon; his father i.e., the sage Atri; his wife i.e., Anusūya and her dear object was Vairāgya -- i.e., renunciation.

(3) Up to Candrama as in No. 2 and then the father of the moon i.e., the ocean (Samudra), its wife i.e., a river (Nadī) and its Triya (liking) is a crookedness; hence crookedness. The expression 'Naga rūpāpīṭhāśāho' means 'Candra' i.e., the moon-- 'Nagāśāho' i.e., Nāgāsāho (the daughter of Naga); her 'pati' (husband) i.e., Nāgāsāho; his father i.e., Nāga and his 'ai' (enemy) i.e., Nāgāsāho. The latter half of Rama Candra is Candra which means the moon. The expression 'Bhūta sakti' and 'Bhūta sakti' means 'anger' -- 'Bhūta sakti' (the daughter of the sun); her enemy i.e., Balabhadra; his brother (Bhūta) i.e., Bhāgavata; his 'tāta' (son) i.e., Bhāgavata; his 'ai' (enemy) i.e., Bhāgavata and his 'Bhūta' (enemy) i.e., Bhāgavata. 'Bhūta sakti' means a like-- 'Bhūta sakti' (son of God). With the addition of the word 'Bhūta' to the name of a sage. His



'jā' (daughter) i.e., Añjanī; her Suta (son) i.e., Hanumān, his son i.e., Mākaradhvajā and his mother i.e., Mīnā (fish). In the following verse Rādhā's friends ask her to remove her indignation:-

राधे हरिरिषु क्यौ न द्विषावति ।  
 मेरु सुता पति ताके पति सुत ताको क्यौ न मनावति ॥  
 हरि वाहन ता वाहन उपमा सा ते करे छिदावति ।  
 नव वर सात बीस तोहि सोभित कहै गहरु लगावति ॥  
 सारंग वचन कह्यौ हरि हरि को सारंग वचन न भावति ।  
 सुरदास प्रभु दरस विना तुम लोचन नीर बहावति ॥

1

(Why don't you remove your anger and show inclination for passion? You have assumed firmness like the earth and the sixteen ornaments on your body appear to you like poison. Why are you delaying? You speak harsh words (piercing as an arrow) to Kṛṣṇa and do not like sweet words (like nectar). Sūradāsa says that the friend says to Rādhā that Kṛṣṇa is shedding tears because of not seeing you).

Here the expression 'Hariripu' means 'anger' -- 'Harī' means the Sun and his enemy i.e., darkness represents anger. 'Merusutāpati etc.' means 'Kāma' i.e. passion -- 'Merusutā' -- Daughter of mountain i.e., the Goddess Pārvatī; her lord (pati) i.e., God Śiva; his master (pati) i.e., God Viṣṇu and his Suta (Son) i.e., Pradyuma who was supposed to be the incarnation of Kāma (cupid); hence it stands for passion here. 'Harī Vāhanatā Vāhana Upamā' means 'firmness' (acalātā). 'Harī Vāhana' the support of monkey i.e., a tree; its support; i.e., the earth which according to Indian mythology is supposed to be acalā (immovable or firm) and hence the meaning of firmness. There seems to be an apparent contradiction in 'Nava aru Sāta bīsa' (nine



In the following verse Rādhā's friends ask her to remove her indignation:-

'Jā' (daughter) i.e., Anjālī; her Suta (son) i.e., Hanuman,  
his son i.e., Makatschvaja and his mother i.e., Mīnā (Min).

The following is the meaning:-

Why dost thou sit and weep? Why dost thou sit and weep?  
Why dost thou sit and weep? Why dost thou sit and weep?  
Why dost thou sit and weep? Why dost thou sit and weep?  
Why dost thou sit and weep? Why dost thou sit and weep?  
Why dost thou sit and weep? Why dost thou sit and weep?

(Why dost thou remove your anger and show inclination for passion? You have assumed firmness like the earth and the sixteen ornaments on your body appear to you like poison. Why are you delaying? You speak harsh words (piercing as an arrow) to Kṛṣṇa and do not like sweet words (like nectar). Śrādhā says that the friend says to Rādhā that Kṛṣṇa is shedding tears because of not seeing you).

Here the expression 'Kṛṣṇa' means 'anger' --

'Kṛṣṇa' means the sun and his enemy i.e., darkness represents anger. 'Kṛṣṇa' i.e., passion --

'Kṛṣṇa' -- Daughter of mountain i.e., the Goddess Parvati; her lord (pati) i.e., God Śiva; his master (pati) i.e., God Viṣṇu and his Suta (son) i.e., Pradyumna who was supposed to be the incarnation of Kāma (cupid); hence it stands for passion here. 'Kṛṣṇa' i.e., passion, means 'firmness' (acaiṣṭh). 'Kṛṣṇa' the support of monkey i.e., a tree; its support i.e., the earth which according to Indian mythology is supposed to be solid; impossible to firm) and hence the meaning of firmness. There seems to be an apparent contradiction in 'Kṛṣṇa' and 'Kṛṣṇa' (nine



and seven making twenty) but it is interpreted as 'Nava arūsāta' (Nine and seven i.e., 16 representing the sixteen kinds of decorations) and 'Bīsa' is equal to 'Viśa' meaning 'poison'. The word *Sāraṅga* used twice gives the sense of an arrow (hence piercing or harsh) and nectar (i.e., sweet). A similar idea is expressed in the following two songs also:-

राधे हरिरिपु क्यों न दुरावति ।  
 सैलसुता पति तासु सुतापति ताके सुतहि मनावति ॥  
 हरि बाहुन सोभा यह ताकी कैसै धरे बुलावति ।  
 दूवै बरु चारि इही वै कीतै कहि क्यों नहरु लवावति ॥  
 नव बरु सात ए बु तहँ सोभित तै तू कहि क्यों दुरावति ।  
 सुरदास प्रभु तुम्हरी मिलन की श्री रंग रंग भरि आवति ॥

1

(Why don't you remove your anger O Rādhā! You always think of separation and keep the veil on your face. Twelve hours have passed still you are making delay. Why do you conceal your limbs which look so beautiful with ornaments? Sūradāsa says that the friend says to Rādhā! Kṛṣṇa is coming filled with love to meet you).

राधे हरिरिपु क्यों न दुरावति ।  
 सारंगसुत बाहुन की सोभा सारंग सुत न कनावति ॥  
 सैलसुतापति ताके सुतपति ताके सुतहि मनावति  
 हरि बाहुन के मीत तासु पति तापति तोहि बुलावति ॥  
 राकापति नहिं कियो उदी सुनि या सम्ये नहि आवति ।  
 विविध विलास जानंद रसिक सुख सुर स्याम तेरे गुन गावति ॥

2

1. Pada 71.

2. Pada 72.



and seven making twenty) but it is interpreted as 'Hava  
bravata' (Nine and seven i.e., 16 representing the sixteen  
kinds of decorations) and 'Hava' is equal to 'Vina', meaning  
'poison'. The word 'Hava' used twice gives the sense  
of an arrow (hence piercing or harsh) and 'nectar' (i.e.,  
sweet). A similar idea is expressed in the following two  
songs also:-

The sitting and the standing !

गङ्गा नदी नदी नदी नदी नदी नदी ॥

वृक्ष वृक्ष वृक्ष वृक्ष वृक्ष वृक्ष ॥

पृथ्वी पृथ्वी पृथ्वी पृथ्वी पृथ्वी पृथ्वी ॥

पर्वत पर्वत पर्वत पर्वत पर्वत पर्वत ॥

नदी नदी नदी नदी नदी नदी ॥

1

(Why don't you remove your make-up? You always  
think of separation and keep the veil on your face. Twelve  
hours have passed still you are making delay. Why do you  
conceal your limbs which look so beautiful with ornaments?  
Sūradāsa says that the friend says to Rādhā: Kṛpā is  
coming filled with love to meet you.)

The sitting and the standing !

गङ्गा नदी नदी नदी नदी नदी नदी ॥

वृक्ष वृक्ष वृक्ष वृक्ष वृक्ष वृक्ष ॥

पृथ्वी पृथ्वी पृथ्वी पृथ्वी पृथ्वी पृथ्वी ॥

पर्वत पर्वत पर्वत पर्वत पर्वत पर्वत ॥

नदी नदी नदी नदी नदी नदी ॥

2

1. Page 71.

2. Page 72.



(O Rādhā! why don't you remove your anger? You do not put collyrium in your eyes and are sitting so sad. Kṛṣṇa is calling you. Listen! the moon has not yet risen and so Kṛṣṇa is not coming here just now. Sūradāsa says that the friend says to Rādhā, 'Kṛṣṇa, the repository of joy, happiness and many amusements always sings your praise. So please be ready to meet him).

Here is another song describing Rādhā's anger:-

जिन करि जलज पर जलजात ।  
 धातु पति चाहू तुम्हारी सक्तलोक सिहात ॥  
 रस पयोधि निधान सौ कुरु राज हँडि सुभाय ।  
 सूर सुत सुनि सित सखी रवि हँडु सेत बताय ॥  
 सात जष्ट है चरन जाके कितहि है दुखदत ।  
 क्यों न गिरिजा नाथ करितिय मनि सुत सब लेत ॥  
 लात संग मरात भोजन मात करि हो दूर ।  
 सूर श्री मनमोहिनी भजि योग भामिनि भूर ॥

1

(Don't place your lotus-like face on your lotus-like hand thus indicating sadness. Your good fortune is praised by the whole world. Give up your arrogance towards Kṛṣṇa. My friend! lend your ear to my advice. Decorate yourself with sixteen ornaments and thus be ready. why do you cause distress to him at whose feet lies the goddess Lakṣmī (or the sixty eight sacred places)? why don't you accept to enjoy with Kṛṣṇa and thus be happy? Remove your pearlnecklace when you meet your spouse (in order to have a tight embrace). Sūradāsa says that the friend says to Rādhā, 'In this way O my friend! enjoy all worldly pleasures in plenty'). Here the word 'Jalaja' and 'Jalajāta' both mean 'lotus' and refer to the hand and face of Rādhā. 'Dhātupati' means 'Suvarṇa' (gold) which is melted with Suhagā (Borax) and



(O Radhā! Why don't you remove your anger? You do not put collyrium in your eyes and are sitting so sad. Kṛṣṇa is calling you. Listen! The moon has not yet risen and so Kṛṣṇa is not coming here just now. Śrīmadānanda says that the friend says to Radhā, 'Kṛṣṇa, the repository of joy, happiness and many amusements always sings your praise. So please be ready to meet him).

Here is another song describing Radhā's anger:-

॥ नमो भगवते वासुदेवाय ॥  
 ॥ नमो भगवते वासुदेवाय ॥  
 ॥ नमो भगवते वासुदेवाय ॥  
 ॥ नमो भगवते वासुदेवाय ॥  
 ॥ नमो भगवते वासुदेवाय ॥  
 ॥ नमो भगवते वासुदेवाय ॥  
 ॥ नमो भगवते वासुदेवाय ॥  
 ॥ नमो भगवते वासुदेवाय ॥

(Don't place your lotus-like face on your lotus-like hand thus indicating sadness. Your good fortune is praised by the whole world. Give up your attachment towards Kṛṣṇa. My friend! lend your ear to my advice. Decorate yourself with sixteen ornaments and thus be ready. Why do you cause distress to him at whose feet lies the goddess Lakṣmī (or the sixty eight seated places)? Why don't you accept to enjoy with Kṛṣṇa and thus be happy? Remove your posturing when you meet your spouse (in order to have a tight embrace). Śrīmadānanda says that the friend says to Radhā, 'In this way O my friend! enjoy all worldly pleasures in plenty'). Here the word 'Lakṣmī' and 'Lakṣmī', both mean 'lotus', and refer to the hand and face of Radhā. 'Lakṣmī', means 'Gaurāṅgī', (gold) which is seated with Radhā (Gaurāṅgī) and



so from Dhātupati Cāhaka' (Suhāgā) is taken the sense of 'Suhāga' i.e. good fortune of a woman. 'Rasa Payodhinidhāna'-- the treasure of the ocean of love-- refers to Kṛṣṇa. 'Kurupati Subhāva' means vanity or arrogance (the nature of Duryodhana, the lord of the Kurus). 'Sūra-Suta' means 'Karna' i.e., ear. Ravi stands for twelve ornaments and 'Indu-Sesa', for four digits of the moon thus making the total of 16. The word 'Sāta' represents the goddess Lakṣmī (as the seventh of the sixty eras is Śrīmukha). The expression 'Girjā-nātha' is God Śiva (the Lord of Parvatī); his enemy is Kāmadeva (cupid) and his wife is called Rati. The expression 'Maṛāla Bhojana Māla' means 'pearl necklace' (lit., the necklace made of the food of Swans).

In the following song the heroine (Rādhā) speaks of the debasing act of her spouse (Kṛṣṇa), who has had his connection with another woman and she thus expresses her anger before her friend, passing it on indirectly to Kṛṣṇa.

सजनी तौकोँ सब समुझावे ।

जाकोँ लाज तनक ना तन मैं मन मैं सो न सकावे ॥

पुनन तीन पावलि सुख ताकी प्रथम जापनी होई ।

भूषर समर जादि ती सोई पुनत करत तन पोई ॥

दानव प्रिया सैर चालीसी सुरभी रस गुड सींची ।

तजत न स्वाद जापने तनको जो विधि दीन्ही नीची ॥

कैक उक्ति तहँ दुमिल समज के का समुझावत नीठी ।

मिसरी सुर न भावत घर की चोरी को गुझीठी ॥ 1

(My friend! how should I explain everything to you? He, who has no modesty at all, has no consideration for anything. This man leaves his own consort and begins to love another woman the very moment he hears her name. If the Nīma







tree is watered even with ghee and sugar it cannot give up its taste. It is a clever expression which you cannot understand well. Sūradāsa says, that Rādhā says, 'My friend! he who is fond of the stolen raw sugar cannot like refined sugar offered to him.) Here the expression 'Sunna tīna etc.' means 'Tiyā' i.e., a woman-- 'Sunna Tīna' means 'Tīsa' (i.e., 30) and 'Pāchila Sudha' (old memory) means 'Yāda'. Then taking the first syllables of the two words 'Tīsa' and 'Yāda' we get the word 'Tiyā'. 'Bhūdhara Samara Adī ti' means 'para-Tīyā' 'another's wife':- Bhūdhara i.e., a mountain has its synonym 'Parvata' and 'Samara' (battle) has its synonym 'Rana'. Then taking the first syllables of the two words we get 'Para' and adding to it, the word 'Tiya' it becomes 'Paratiyā'. 'Dānava Priyā' (beloved of the demon Kumbha Karna) i.e., 'Nīmda' (sleep) and 'Sera Calīso' means 'Mana' (a maund); then the first syllable of each of these two words combined together form the word 'Nīma' meaning (a kind of tree with bitter fruits). 'Surabhīrasa' means, 'milk' or milk product i.e., Ghee; 'Dumila Samaja' means a Kūṭa (oblique expression).

#### Virahāsakti (Love in Separation)

The largest number of Kūṭa songs of Sūradāsa refer to the conditions of the separated couple. In fact the acuteness felt in the course of separation is the foremost feature of devotion towards Kāntāsakti (the lady-love). Even a truthful state of a devotee is best brought out only in his lamentations during separation. Separation is the touchstone to test the perfection of love; in fact when once love has stood the test of separation, the latter helps to intensify affection in the heart of the beloved. The intensity of the feelings so generated is the fountain-head of ecstatic joy. It is for this reason that in all devotional poetry a depth of attachment assessed through the measure of separation plays a prominent role in



tree is watered even with glue and sugar it cannot give up its taste. It is a clever expression which you cannot understand well. Śrīdhara says, that Śrīdhara says, 'My friend! he who is fond of the stolen raw sugar cannot like refined sugar offered to him.' Here the expression 'Sanna tina etc.' means 'Tina' i.e., a woman-- 'Sanna Tina' means 'Tina' (i.e., 30) and 'Pachila Sanna' (old memory) means 'Yada'. Then taking the first syllable of the two words 'Tina' and 'Yada' we get the word 'Tiyā'. Śrīdhara says 'Abi ti' means 'Para-Tiyā', 'another's wife'. Śrīdhara i.e., a mountain has its synonym 'Parvata' and 'Sannata' (battle) has its synonym 'Kanna'. Then taking the first syllable of the two words we get 'para' and adding to it, the word 'Tiyā', it becomes 'Paratiyā'. 'Dhanva priya' (beloved of the demon Kumbha Karna) i.e., 'Nidha' (sleep) and 'Dana Dāśa' means 'Dana' (a maid); then the first syllable of each of these two words combined together form the word 'Nidha' meaning (a kind of tree with bitter fruits). 'Anubhāsa' means 'milk' or 'milk product' i.e., Ghee; 'Dumila Sannata' means a Kūta (colic expression).

### Vijāyānti (Love in Separation)

The largest number of Kūta songs of Śrīdhara refer to the conditions of the separated couple. In fact the sweetness felt in the course of separation is the foremost feature of devotion towards Kāntānti (the lady-love). Even a truthful state of a devotee is best brought out only in his lamentations during separation. Separation is the torchstone to test the perfection of love; in fact when once love has stood the test of separation, the latter helps to intensify affection in the heart of the beloved. The intensity of the feelings so generated in the lover's head of ecstatic joy. It is for this reason that in all devotional poetry a depth of sentiment is expressed through the measure of separation plays a prominent role in



sentimental development. The ancillary feelings of eagerness, anxiety, alacrity, reproach and zeal form the subject of the songs dealing with the situations in separation. Here is a song in which the love-lorn Rādhā inscribes on the ground a portrait of Kṛṣṇa with her nails and loses herself in her imaginary association with Kṛṣṇa. The Kūṭa style of Sūradāsa reflects this mental attitude of Rādhā.

सोचति राधा लिखति नखन सौ वचन कहत कंठ जल तास ।  
 हिति पर कमल कमल पर कदली पंकज कियो प्रकास ॥  
 ता पर बलि सारंग प्रति सारंग रिपु है कीन्ही वास ।  
 तहं हरिपंथ पिता जुग उदित बारिज विविरंग मनो प्रकास ॥  
 सारंग मुख तैं परत बंधुदरि मनुसिब पूजति तपति विनास ।  
 शूर दास प्रभु हरि विरहा रिपु दास्त कंग दिसावत वास ॥

1

(The friend of Rādhā says to Kṛṣṇa-- 'Rādhā is in a trance. She writes on the ground with her nails; her throat is choked and so she is unable to speak. Her lotus-like feet rest on the ground; above them are her thighs resembling a pair of plantain trees and over them there bloom forth two lotuses in the form of her breasts. On the breasts are bees (nipples) and then there is a pigeon (her neck) on which there rests a Sun flower (her lips). Above the lips are hair possessing the colour of the Yamunā and then there are two suns (i.e., the ear-ornaments). The lotuses or pigeons (i.e., the cheeks) also shine there. From her lotus eyes are falling tears over her breasts as if she is worshipping God Śiva to remove her pangs. Sūradāsa says that the friend says to Kṛṣṇa, 'O Kṛṣṇa the destroyer of her separation! her <sup>very</sup> residence is burning her limbs. So you meet her soon'. Here the various limbs of Rādhā are

1. Pada 95.







described through the standards of comparison. The expression 'Aripanth' - enemy of the path - means the Yamunā whose colour suggests the hair of Rādhā and 'Pitā Jaga' means the two ear-rings (Pitā stands for the father of Yamunā i.e., the sun).

There is a touching description of Rādhā's afflicted heart in the following song which describes the appointment of Rādhā with Kṛṣṇa in a pleasure grove. Rādhā has reached there at the appointed hour but Kṛṣṇa fails to do so. She is eagerly awaiting his arrival. Her heart is throbbing but she is helpless. In this bewildered state she looks at herself, her decorations and ornaments; sets right her displaced garment and heaves heavy sighs. Her friend describes this situation of Rādhā as:-

जाज जकेली कुंज भवन में बैठी बात विसूरति ।  
तरुरिपु पति पुत की सुच सांची जानि सांवरी सूरति ॥  
दरभूषन दिन दिन उठाह दै नीतन हरि घर हैरत ।  
तनु अनुगामी मनि मैं मे के भीतर गुरुचि सकैरत ॥  
ताहि ताहि सम करि करि प्यारी भूषन जान न मानै ।  
सूरदास वै जानि सुलोचन सुन्दर गुरुच बतानै ॥

1

(Today Rādhā, sitting alone in the bower is weeping. She considers her breasts as the real form of cupid and looks at them at every moment removing the cover from them. Then she sees their reflection in the wall made of jewels. She compares her breast with it alone and cannot think of any other parallel to it. Śūradāsa says, 'every one praises a girl of beautiful eyes when she attains the prime of her youth'. Here the expression 'Taru ripu pati suta' means 'Kāma' (cupid) -- Taru ripu - enemy of trees i.e., a river means the Yamunā; her lord is Kṛṣṇa and his son was



described through the standards of comparison. The expression 'Apartha' - enemy of the path - means the Yamunā whose colour suggests the hair of Rādhā and 'Pita Jaga' means the two ear-rings (Pita stands for the father of Yamunā i.e., the sun).

There is a touching description of Rādhā's afflicted heart in the following song which describes the appointment of Rādhā with Kṛṣṇa in a pleasure grove. Rādhā has reached there at the appointed hour but Kṛṣṇa fails to do so. She is eagerly awaiting his arrival. Her heart is throbbing but she is helpless. In this bewildered state she looks at herself, her decorations and ornaments; sets right her displaced garment and heaves heavy sighs. Her friend describes this situation of Rādhā as:-

राधा की प्रतीति में मैं हूँ बहती  
 राधा की प्रतीति में मैं हूँ बहती  
 राधा की प्रतीति में मैं हूँ बहती  
 राधा की प्रतीति में मैं हूँ बहती  
 राधा की प्रतीति में मैं हूँ बहती  
 राधा की प्रतीति में मैं हूँ बहती

(Today Rādhā, sitting alone in the house is weeping. She considers her breasts as two real forms of cupid and looks at them at every moment removing the cover from them. Then she sees their reflection in the wall made of jewels. She compares her breast with it alone and cannot think of any other parallel to it. Rādhā says, 'every one praises a girl of beautiful eyes when she attains the prime of her youth'. Here the expression 'Taru rupa pati mata' means 'Kṛṣṇa' (cupid) -- 'Taru rupa' - enemy of trees i.e., a river means the Yamunā; her love is Kṛṣṇa and his son was



Pradyumna the incarnation of cupid. Darabhūṣaṇa, means 'cloth' i.e., a covering. 'Harighara' means 'breasts' -- 'Hari' means the moon; his abode is in the clouds known 'Payodhara' and the word 'Payodhara' also means 'breasts'. 'Tanu-anugāmī' (follower of the body) means (chāyā) reflection and 'Bhāl' i.e., Bhitī means 'a wall'.

Thereupon Rādhā scorns her own beauty and hates her own wretched youth. She feels it is easy to love but not easy to be relieved of it. Her body is turned into a volcano and all the refrigerating materials turn into caustics. The result is that the disappointed woman has no charm for anything in this world and remorse rules her mind.

सजनी जो तन वृथा नैवायो ।  
 नंदनंदन ब्रजराज सुंदर सीं नाहक नैह लगायो ॥  
 दधिसुत घर रिपु सते सिलीमुत जुल सब प्रंग नसायो ।  
 सिवसुत बाहन रिपु भल सुतसुत सब तन तापतचायो ॥  
 घर बागन दिसि विदिस सूरजा तट वै मूरति देखी ।  
 मूरज प्रभु हैं कियो चाहित है निरवेद बिसेली ॥

1

(Friend! I have wasted in vain this body of mine as I made love with Kṛṣṇa for no gain. I offered the arrows of cupid and lost all physical happiness. The moon burnt the whole of my body. I see in the house, the courtyard, at the Yamunā and in every nook and corner the same form of Kṛṣṇa. Śuradāsa says that Rādhā says, 'Now I want complete indifference from him'. The expression 'Dadhīsuta dhara ripu', means Cupid -- Dadhīsuta i.e., the moon; its bearer is God Śiva and his enemy is Kāma. 'Śiva suta Vāhana etc.', means the moon----- Śiva Suta, i.e. the god Gaṇeśa; his vehicle is a rat, its enemy is cat; its food is



reflection and 'Bhūti' i.e., Bhūt means 'a call'.  
'Tann-anugami' (follower of the body) means (bhāva)  
'Psychohara' and the word 'Psychohara' also means 'preceptor'.  
'Havi' means the moon; his abode is in the clouds known  
as 'cloth' i.e., a covering. 'Harigata' means 'preceptor' --  
Pradyumna the incarnation of cupid. Parashurama, means

no charm for anything in this world and remove rules  
canonics. The result is that the disappointed woman has  
volcano and all the restraining materials turn into a  
easy to be relieved of it. Her body is turned into a  
own wretched youth. She feels it is easy to love but not  
Thereupon Rabin accuses her own beauty and hates her



milk; its product is curd (dadhī) and its product (i.e., the product of Udadhī--the ocean) is Candramā.

Rādhā's uneasiness to meet her lover is further brought forth thus:-

मिलवहु पारथमित्रहिं जानि ।

जलज सुत के सुत की रुचि कर भई मनसा हानि ॥

दधिसुता सुत जवलि ऊपर हंड बायुव जानि ।

गिरिसुता पत तिलक करवत हनत सायक तानि ॥

पिनाकी सुत तासु बाहन भल कुभल विष तानि ।

साक्षामृग रिपु बसन मलयज हितसुवासन वान ।

धरम सुत के अरि सुभाउ हित जात धरि सिर पानि ।

सुरदास विचित्र विरहिन बूक मन मन मानि ॥

1

(Rādhā says to her friend, 'Bring Kṛṣṇa (the friend of Arjuna) here and unite me with him. I quarrelled with my beloved and so I have suffered to fulfil my desire. The pearl necklace on my body is like the thunderbolt (Indra's weapon) and the moon (the head ornament of God Śiva) is killing me by drawing his arrows (rays). The cool breeze appears to me as a mass of poison, the garment (on my body) causes itching and the Sandal paste is to me like a burning arrow. Out of arrogance I destroyed all my happiness and now I repent for my mistake). Here the words 'Jalaja suta ke suta kī ruci' means 'quarrel' -- 'Jalaja Suta' is Brahman; his Suta (son) is Nārada and his Ruci (fondness) is (quarrel). 'Dadhisuta suta avalī' means pearl necklace:- 'dadhisuta' product of ocean i.e., an oyster, its product is pearl and 'avalī' means a wreath. 'Giri suta pati Tilaka' obviously means 'the moon'; Pinaki Suta-Tasu etc. means 'air' (breeze); Pinākīsuta is Gaṇeśa; his Vāhana (vehicle) is rat; its eater is serpent and its food is air. 'Sakhā mṛga ripu' means itching. 'Sakhā-mṛga' means a monkey and his enemy is itching. 'Dharama Suta ke ari-subhava' means 'arrogance' -- 'Dharama suta' i.e.,

K. Pada 42.



milk; its product is curd (dahi) and its product (i.e.,  
the product of Uddahi--the ocean) is Candam.  
Rādhā's unreasoningness to meet her lover is further  
brought forth thus:-

किन्तु सखीसखी वनि ।  
कन कुं कुं कुं कुं कुं कुं कुं कुं ।  
सखीसखी कुं कुं कुं कुं कुं कुं ।  
सखीसखी कुं कुं कुं कुं कुं कुं ।  
सखीसखी कुं कुं कुं कुं कुं कुं ।  
सखीसखी कुं कुं कुं कुं कुं कुं ।  
सखीसखी कुं कुं कुं कुं कुं कुं ।  
सखीसखी कुं कुं कुं कुं कुं कुं ।

I

(Rādhā says to her friend, 'Bhāgī Kṛpā (the friend of  
Arjuna) here and unite me with him. I travelled with my  
beloved and so I have suffered to fulfil my desire. The  
pearl necklace on my body is like the thunderbolt (Indra's  
weapon) and the moon (the head ornament of God Śiva) is  
killing me by drawing his arrow (eye). The cool breeze  
appears to me as a mass of poison, the garment (on my body)  
causes itching and the sandal paste is to me like a burning  
arrow. Out of arrogance I destroyed all my happiness and  
now I repent for my mistake). Here the words 'Jāla mātā  
ke mātā ki mātā' means 'daughter' -- 'Jāla mātā' is  
Brahmā; his mātā (son) is Rādhā and his mātā (son) is  
is (daughter). 'Dadhānta mātā mātā' means pearl necklace--  
'dadhānta' product of ocean i.e., an oyster, its product  
is pearl and 'mātā' means a woman. 'Dādā mātā pātā  
tīlaka' obviously means 'the moon'; 'Dādā mātā pātā  
mātā' (brother); 'Dādānta' is Candam; his vāhna  
(vehicle) is rat; its owner is Candam and its food is rat.  
'Dādā mātā pātā' means looking. 'Dādā mātā pātā' means a  
monkey and his enemy is looking. 'Dādā mātā pātā' means  
Rādhā's, means 'arrogance' -- 'Dādā mātā pātā' i.e.,  
I. Page 178.



Yudhisṭhira; his enemy was Duryodhana and his nature was arrogance (Abhimāna). The same idea is expressed in the song:-

'Sārāṅga Sārāṅga dharahi milāvahu' etc.

In her advanced state of bewilderment she does not spare even the moon and reprimands him for heating her like fire. There are several songs of this import as is found in:-

हरकी तिलक हरबिनु दहत ।  
कक्षित है उडुराज कृतमय तजि सुभाउ मोहि बहनि बहत ॥

कतरथ धकित मयो जु पक्षिमदिसि राहु ग्रसित जाँ मोहि गहत ।  
बपी न हीन होति सुनि सजनी भूमि भवनरिपु कहाँ बहत ॥

सीतल सिंधु जनम जा कैरो तरनि तेज होह कह धाँ बहत ।  
सुरदास प्रभु सुन्दरी मिलन बिनु प्रान तजति ये नहिँ सहत ॥

1

(The ornament of Śiva, i.e., the moon is burning me without Kṛṣṇa. People say that this lord of the stars is made of nectar but to me it seems that he has left his real nature and is now putting on fire. His chariot has somewhere stuck in the west so he is devouring me as Rāhu devours him. Even the night does not end, my friend! where does Rāhu reside? The birth of this moon is from the cool ocean but when he does bear the lustre of the Sun, I do not know. Sūradāsa says that Rādhā says, 'O Kṛṣṇa without your meeting my life is forsaking me as it cannot bear this moon'. Here the word 'Bhūmibhavana-ripu' means 'Rāhu'. The rest is clear. Here is another song describing a similar idea.

हरि सुत पावक प्रगट मयो री ।  
मारुत सुत बंधु पिनु प्रोहित ताप्रति पालन हाँहि गयोरी ॥  
हरसुत बाहन बसन सनेही सो लागत जंग जनत मयोरी ॥  
मृगमद स्वाद मोहि नहिँ भावत दधिसुत भानु समाय मयोरी ॥  
वारि जसुतपति श्रोष कियो सचि मैदि सकार दकार दयोरी ।  
सुरदास बिनु सिंधु सुता पति कोपि समर कर चाप लयोरी ॥

2.



Yudhishthira's enemy was Duryodhana and his nature was  
arrogance (Abhimana). The same idea is expressed in the

song:-

'Sāraṅga Sāraṅga dharaṇī Milāvan', etc.

In her advanced state of bewilderment she does not  
separate even the moon and reproaches him for leaving her like  
fire. There are several songs of this import as is found in:-

एतत् किं वदति ननु ।

विदुषो यः सति, सुखं ननु तदा तदा ननु ॥

विदुषो ननु यः विदुषो तदा तदा ननु तदा ननु ॥

विदुषो ननु तदा तदा ननु तदा तदा ननु ॥

विदुषो ननु तदा तदा ननु तदा तदा ननु ॥

विदुषो ननु तदा तदा ननु तदा तदा ननु ॥

1

2

(The ornament of silver, i.e., the moon is burning me without  
Kṛpā. People say that this lord of the stars is made of  
nectar but to me it seems that he has left his real nature  
and is now putting on fire. His chariot has somewhere stuck  
in the west so he is devouring me as a man devours his. Even  
the night does not end, my friends! Where does Kṛpā reside?  
The birth of this moon is from the cool ocean but when he  
does bear the lustre of the sun, I do not know. Śaradā  
says that Kṛpā says, 'O Kṛpā without your meeting my life  
is forlorn as it cannot bear this moon'. Here the  
word 'Bhūbhavaty-iti' means 'Kṛpā'. The root is clear.  
Here is another song describing a similar idea.

एतत् किं वदति ननु ।

विदुषो यः सति, सुखं ननु तदा तदा ननु ॥

विदुषो ननु यः विदुषो तदा तदा ननु तदा ननु ॥

विदुषो ननु तदा तदा ननु तदा तदा ननु ॥

विदुषो ननु तदा तदा ननु तदा तदा ननु ॥

विदुषो ननु तदा तदा ननु तदा तदा ननु ॥

3



(The fire of god cupid has now come out and my life has almost forsaken me. The sandal paste burns me like fire, cool breeze does not seem agreeable to me and the moon has become just like the Sun. The creator has become angry with me that is why he has perhaps erased the syllable 'Sa' from the word 'Pāvasa' (rain) and put in its stead 'ka' thus making it Pāvaka (fire) for me. Sūradāsa says that Rādhā says, 'cupid has drawn his bow in anger towards me in the absence of my lord Kṛṣṇa). Here the word 'Harisuta' means 'Kāma' (cupid, the son of God Viṣṇu or Kṛṣṇa). 'Māruta Suta--Bandhu-pitu-prohita' means 'Jīva' i.e., life-----'Mārutasuta' is Bhīma (son of wind), his brother i.e., Arjuna, his father i.e., Indra and his 'purohita' (preceptor) is Vṛhaspati whose other name is 'Jīva' which also means 'life'.

'Harasuta-Vāhana-asana-Sanehī' means 'Sandal':- Harasuta is Gaṇeśa; his Vāhana (vehicle) is rat; its eater is serpent and its dear object is sandal (candana); 'Mrga-mada' is 'Kastūrī' (musk) and its flavour is said here the cool breeze. 'Varīja-suta-pati' stands for 'Brahman' (the creator) and 'Sindhu-suta-pati' (Lord of the daughter of ocean) means 'Kṛṣṇa'. Even the state of a beloved whose partner has proceeded

---

Here the words 'Hita ke raja' signifies 'mind'. 'Vasanta' is king of seasons i.e., the spring season (Vasanta)-- the first month is Chaitra from which by analogy is taken the sense of 'Citta' i.e., mind. 'Harahita Vahan ke bhogya' means 'patra' (a letter or message) 'Harahita' is the moon, his enemy is Rāhu, his vehicle is rat and his food is 'bhogya' or simply 'Patra'. The expression 'Pāñcavāda etc.' means thirty days.-- 'Pāñcavāda' 5, 'Vāda' 11, 'Pāda' 4, 'Kāpallāra' 10 and the total is 30. 'Hita sai abhi' means 'mind'. One hundred and sixty quarters make a round i.e., 'Māsa' which also means mind. Then he to whose mind the mind is devoted is Lord Kṛṣṇa. 'Sindhu-suta' is 'Kṛṣṇa'.



(The life of God which has now come out and my life has  
almost forgotten me. The sandal paste burns me like fire,  
cool breeze does not seem agreeable to me and the moon  
has become just like the sun. The creator has become angry  
with me that is why he has perhaps earned the syllable 'Ga'  
from the word 'Pavasa' (rain) and put in its stead 'Ka' thus  
making it 'Pavaka' (fire) for me. Śhrīgāṇa says that Śhrīgāṇa  
says, 'couple has drawn his bow in anger towards me in the  
absence of my lord Kṛṣṇa'. Here the word 'Harimata' means  
'Kṛṣṇa' (couple, the son of God Vign or Kṛṣṇa). 'Harimata' means  
'Bandhu-pitṛ-pṛthita' means 'Jiva' i.e., life-----'Harimata'  
is 'Jiva' (son of wind), his brother i.e., 'Arjuna', his father  
i.e., 'Indra and his 'Pṛthita' (precceptor) is 'Vishvadeva'  
whose other name is 'Jiva' which also means 'life'.  
'Harimata-Vāmana-sandha-Bandhi' means 'sandal'-- 'Harimata'  
is 'Ganapati' his 'Vāmana' (vehicle) is 'rat'; its enter is 'sarpant'  
and its dear object is 'sandal' (sandana); 'Vign-mata' is  
'Kasturi' (musk) and its favour is said here the cool breeze.  
'Varjita-suta-pati' stands for 'Bṛahma' (the creator) and  
'Sandanta-pati' (Lord of the daughter of ocean) means 'Vign'.  
Even the state of a beloved whose partner has preceded



on sojourn is depicted in:-

सखी री कमलनयन परदेस ।  
 रिपु के रास भर संग्रासत तातै गर विदेस ॥  
 हरहित रिपु वाहन के भोजनपठर न दैत संदेस ।  
 पांडौनाथ वैद कर पल्लव बलि फाँज रहे धैरी ॥  
 एक सै साठि चरन है जिनकी सोहरि हम सौं कैरी ।  
 जननी स्वान बहन फुमासा सारंग रिपु के स्वाद ॥  
 हँ ह्वै नाम मिलत मोहि दुरजन तातै विरह विषाद ।  
 सुर गुरु जरि बाहन जरि तापति ता जरि एतन तापत ।  
 कनक पटन पति तासु अनुजखित सुर कजहुं नहिं जावत ॥ १

(My friend! the lotus-eyed one i.e., Kṛṣṇa is in a distant place. He thought of going abroad and so he went away. He neither sends any letter nor message. The bee hovers round a lotus all the thirty days (not for any gain to the lotus but for his own interest). Kṛṣṇa has now turned his mind from us altogether. When my mother asks me to churn the curds, then her words appear to me like the barking of a dog. The words 'Mātā' (mother) and 'Dahī' (curds) both are very bad as they cause affliction of separation. Kāma (passion) is still burning me and I am not getting sleep even today). Here the words 'kitu ke rāja' signifies 'mind':- 'rituke Rāja'-- king of season i.e., the spring season (Vasanta)-- its first month is chaitra from which by analogy is taken the sense of 'Citta' i.e., mind. 'Harahitu Vāhan ke bhojana' means 'patra' (a letter or message) 'Harahita' is the moon, his enemy is Rāhu, his vehicle is ram and his food is 'Bhojapatāra' or simply 'Patra'. The expression 'Pāṇḍaunātha etc.' means thirty days.-- 'Pāṇḍava 5, Nātha 11, Veda 4, Karapallava 10 and the total is 30. 'Eka sai sāthi' means 'mind':- One hundred and sixty quarters make a maund i.e., 'Mana' which also means mind. Then he to whose feet the mind is devoted is Lord Kṛṣṇa. 'Sāraṅga ripu ke Svāde', means curd--



(My friend! the lotus-eyed one i.e., Kṛṣṇa is in a distant place. He thought of going abroad and so he went away. He neither sends any letter nor message. The bee hovers round a lotus all the thirty days (not for any gain to the lotus but for his own interest). Kṛṣṇa has now turned his mind from us altogether. When my mother asks me to share the curds, then her words appear to me like the barking of a dog. The words 'Mātā' (mother) and 'Dāhī' (curds) both are very bad as they cause affliction or separation. Kāmā (passion) is still burning me and I am not getting sleep even today). Here the words 'Kṛṣṇa Kṛṣṇa' signifies 'mind' -- 'Kṛṣṇa Kṛṣṇa' -- king of season i.e., the spring season (Vasantā) -- the first month is chaitra from which by analogy is taken the sense of 'Caita' i.e., mind. 'Harahita Vāhan Kṛṣṇa' means 'patra' (a letter or message) 'Harahita' is the moon, his enemy is Rāhu, his vehicle is ram and his food is 'bhogadāya' or simply 'patra'. The expression 'Pāṇḍurāṅga etc.' means thirty days -- 'Pāṇḍava 5, Nishtha 11, Veda 4, Karpūras 10 and the total is 30. 'Kṛṣṇa Kṛṣṇa' means 'mind' -- One hundred and sixty quarters make a mound i.e., 'Mānā' which also means mind. Then he to whom that the mind is devoted is Lord Kṛṣṇa. 'Kṛṣṇa Kṛṣṇa' means curd --



Sāraṅga ripu-- enemy of birds i.e., a cat and its food is curd. 'Suraguru arī Vāhana etc.' means 'Kāma (passion):- Suraguru' i.e., Vṛhaspati (the preceptor of the gods); his enemy is 'Sukra' (the preceptor of the demons); his vehicle is 'frog'; its enemy is serpent; its master is God Śiva and his enemy is Kāma. 'Kānaka paṭanapati etc.') means 'sleep':- 'Kānakapaṭana' golden town i.e., Lāṅkā, its lord was Rāvaṇa; his younger brother was Kumbha<sup>/Karna</sup> and his fondness was for sleep.

Śrī Kṛṣṇa has put to an acid test the firmness and unflinching devotion of the cowherdesses towards him. When they came out with flying colours through these ordeals he blessed them with the joys showered upon them in the form of his physical contacts. All the same this devotional affection was prompted by the naive tendencies of sensuousness, still it was not essentially sexual, as is borne out by the expressions of the Gopikās when bereft of Kṛṣṇa's company. Sūradāsa has dealt with this situation for even treating Kṛṣṇa as a divine incarnation. The peak of devotion is reached in the pangs suffered by a devotee during the state of his disunion and the highest bliss enjoyed by him in his union. In accordance with his natural course of feelings, Sūradāsa has assigned the most prominent place in his locus classicus, the Sūrasāgara a monumental work to the description in detail of the love of Gopikās for Kṛṣṇa ever selfless, unflinching and unbroken.

#### Treatment of the Elements of Poetry.

Besides the jovial scenes of Kṛṣṇa's happy life Sūra has given in his Kūṭa poems some striking specimens of figures of speech, varieties of heroines and different sentiments and emotions. Although the constituents of high class poetry are amply visible even in Sūrasāgara, the Sāhityalaharī is altogether an independent work which



śāstra rīpa-- enemy of birds i.e., a cat and its food  
 is curd. 'Sūrya' or 'Vāna' etc. means 'Kāma' (passion);  
 'Sūrya' i.e., 'Vāna' (the protector of the gods); his  
 enemy is 'Sūrya' (the protector of the demons); his vehicle  
 is 'frog'; its enemy is serpent; its master is God Śiva and  
 his enemy is Kāma. 'Kāma' pāṇaṇi etc.!! means 'sleep';  
 'Kāma' pāṇaṇi, 'Kāma' pāṇaṇi, 'Kāma' pāṇaṇi, its lord was Kāma;  
 his younger brother was Kāma and his fondness was for  
 sleep.

Śrī Kṛṣṇa has put to an old test the firmness and  
 unflinching devotion of the cowherdesses towards him. When  
 they came out with flying colours through these ordeals  
 he blessed them with the joy showered upon them in the form  
 of his physical contacts. All the same this devotion  
 affection was prompted by the naive fondness of women;  
 still it was not essentially sexual, as is borne out by the  
 expressions of the Gopīs when bereft of Kṛṣṇa's company.  
 Śrīmadbhāṣya has dealt with this situation for even meeting  
 Kṛṣṇa as a divine incarnation. The peak of devotion is  
 reached in the paṇas suffered by a devotee during the state  
 of his disunion and the highest bliss enjoyed by him in his  
 union. In accordance with his natural course of feeling,  
 Śrīmadbhāṣya has assigned the most prominent place in his local  
 classical, the Śrīmadbhāṣya a monumental work to the description  
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### Treatment of the elements of poetry.

Besides the joyful scenes of Kṛṣṇa's happy life there  
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 class poetry are easily visible even in the paṇas, the  
 Śrīmadbhāṣya is altogether an independent work which



tropically treats the rudiments of ancient poetics. In the *Sūrasāgara* the presentation of the poetic elements is incidental to the spontaneous flow of his treatment of the subject in hand, and there seems to be no trace of his conscious endeavour to present them there. The sports of Rādhā, her exquisite splendour, amour, perverseness, separation and lover's solicitations are some of the themes of the *Sūrasāgara* in which a description of the different attitudes and situations of the heroine could not be avoided; but the poet has rarely referred to any technical term relating to the science of rhetorics. In contrast with the *Sūrasāgara* the poet has, in his *Sāhityalaharī*, discussed as a main subject the diverse poetic elements as a main theme. But he could not think of any other character save Rādhā and Kṛṣṇa to provide illustrations to the various poetic terms-- a fact which is in strict conformity with the spirit of an ardent, self-resigned devotee of the poet's standard. In the works of *Sūradāsa* the fundamental objects of his devotional affection are Kṛṣṇa and Rādhā as the hero and the heroine. In the *Sāhityalaharī*, however, other anecdotes in the life of Kṛṣṇa have also been described for instance the 73rd song refers to the anecdote of the annihilation of Kāliya Nāga, songs 74 and 75 describe the exploits of Bhīma and Arjuna and respectively manifest the terrific and the heroic sentiments. The sextet of songs 76 to 81 presents in order the emotions of fierceness, loathsomeness, marvel, puerile affection, devotion towards the favourite deity or a revered sage. The subject matter of these songs is related serially to the destruction of Kamsa, the kidnapping of the young calves and cowherds, Yaśodā's nursing of Kṛṣṇa, the adoration of Govardhana and the reading of horoscope.



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 Śrīrāgāya the presentation of the poetic elements is  
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 Rādhā, her exquisite splendour, amour, perverseness, separation  
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 and situations of the heroine could not be avoided; but  
 the poet has rarely referred to any technical term relating  
 to the science of rhetoric. In contrast with the Śrīrāgāya  
 the poet has, in his Śāntīśāhārī, discussed as a main  
 subject the diverse poetic elements as a main theme. But  
 he could not think of any other character save Rādhā and  
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 refers to the anecdote of the annihilation of Kālīya Nāga,  
 songs 74 and 75 describe the exploits of Bhīma and Arjuna  
 and respectively manifest the terrific and the heroic  
 sentiments. The next set of songs 76 to 81 presents in  
 order the emotions of fierceness, astonishment, marvel,  
 puerile affection, devotion towards the favourite deity or  
 a revealed sage. The subject matter of these songs is related  
 entirely to the description of Kṛṣṇa, the kidnapping of  
 the young calves and cowherds, Yashodā's nursing of Kṛṣṇa,  
 the adoration of Govardhana and the feeding of herds.



The composition of each pada relating to the study of poetic element is peculiar to Sūradāsa; for in every song he has set in the name of a particular figure of speech and has appended these to the description of a heroine or any other constituent of poetry. But the beauty of the composition is that each particular song is in itself an illustration of the poetic element under discussion. The first 32 songs of the Sāhityalaharī relate to the varieties of heroines. Some of them contain the names of these varieties too, but in others there is a remote indication of their titles through the medium of Kūṭa. Even in those cases, where there is a direct mention of the Title of the heroines, Sūradāsa has mostly avoided to adopt the traditional terminology and has used the synonyms instead. The following specimens of heroines are represented through the medium of Kūṭa:- 1. Sukiyā (Svakīyā), 2. Agyāna (Ajñāta Yauvanā Mugdhā), 3. Vaijāni (Jñātayauvanā), 4. Bicasamai (Madhyā), 5. Kovidā (Praudhā), 6. Dhīrā, 7. Choṭabara (Kaniṣṭhā and Jyeṣṭhā), 8. Parapatani (Parakīyā), 9. Anūdhā, 10. Guptā, 11. Bātana-catura (Vacana-Vidagdā), 12. Kriyā te Samujhai (Kriya-Vidagdā), 13. Lachhitā (Lakṣitā) 14. Muditā. 15. Milāpahita Syānī (Anusāyānā), 16. Para-ānenda--duḥhitā, 17. Moha Kauyaka garva-Śāgara (Preragarvitā), 18. Rūpa garvitā, 19. Kalahāntaritā (name not given), 20. Maninī (Padas 21 and 29), 21. Virahinī (Proṣita patikā) padas 22 to 27 and 32), 22. Khanditā (Padas 30, 31 and 33), 23. Utkā (Utkanṭhitā), 24. Vāsaka Sajjā, 25. Patī-Ādhīna ( Svādhīna Patikā), 26. Āī avasara mājha (Abhisārikā), 27. Patigamanī (Gachhat-patikā) and 28. Ayopatikā (Āgata Patikā).

Before Sūradāsa the treatment of the heroines and their classification was extensively done in the text books on Sanskrit poetics. Considerable details are, however, available in the Sāhitya-darpana of Viśvanātha and the



The composition of each page relating to the study of poetic element is peculiar to Śrīmadbhāṣya; for in every song he has set in the name of a particular figure of speech and has appended these to the description of a heroine or any other constituent of poetry. But the beauty of the composition is that each particular song is in itself an illustration of the poetic element under discussion. The first 30 songs of the Śrīmadbhāṣya relate to the varieties of heroines. Some of them contain the names of these varieties too, but in others there is a remote indication of their titles through the medium of Kāva. Even in those cases, where there is a direct mention of the title of the heroine, Śrīmadbhāṣya has mostly avoided to adopt the traditional

terminology and has used the synonyms instead. The following specimens of heroines are represented through the medium of Kāva:—1. Sukīya (Sukīya), 2. Agyana (Ajāna Yavara Kūṣa), 3. Vajānti (Vajānti), 4. Bhasama (Bhasma), 5. Kovidā (Pravāda), 6. Dhīra, 7. Chotapara (Kāṣṭha and Jyotiṣa), 8. Parapanta (Parakīya), 9. Anāṣa, 10. Gupta, 11. Hama-catura (Vacana-Vidāha), 12. Kīya to Gamaṣa (Kīya-Vidāha), 13. Lechita (Lechita), 14. Mūṣa, 15. Mūṣaṣa, 16. Anasāyāna, 17. Para-ānanda-dhīra, 18. Kāva Kāva, 19. Kāva Kāva, 20. Kāva Kāva, 21. Kāva Kāva, 22. Kāva Kāva, 23. Kāva Kāva, 24. Kāva Kāva, 25. Kāva Kāva, 26. Kāva Kāva, 27. Kāva Kāva, 28. Kāva Kāva, 29. Kāva Kāva, 30. Kāva Kāva, 31. Kāva Kāva, 32. Kāva Kāva, 33. Kāva Kāva, 34. Kāva Kāva, 35. Kāva Kāva, 36. Kāva Kāva, 37. Kāva Kāva, 38. Kāva Kāva, 39. Kāva Kāva, 40. Kāva Kāva, 41. Kāva Kāva, 42. Kāva Kāva, 43. Kāva Kāva, 44. Kāva Kāva, 45. Kāva Kāva, 46. Kāva Kāva, 47. Kāva Kāva, 48. Kāva Kāva, 49. Kāva Kāva, 50. Kāva Kāva, 51. Kāva Kāva, 52. Kāva Kāva, 53. Kāva Kāva, 54. Kāva Kāva, 55. Kāva Kāva, 56. Kāva Kāva, 57. Kāva Kāva, 58. Kāva Kāva, 59. Kāva Kāva, 60. Kāva Kāva, 61. Kāva Kāva, 62. Kāva Kāva, 63. Kāva Kāva, 64. Kāva Kāva, 65. Kāva Kāva, 66. Kāva Kāva, 67. Kāva Kāva, 68. Kāva Kāva, 69. Kāva Kāva, 70. Kāva Kāva, 71. Kāva Kāva, 72. Kāva Kāva, 73. Kāva Kāva, 74. Kāva Kāva, 75. Kāva Kāva, 76. Kāva Kāva, 77. Kāva Kāva, 78. Kāva Kāva, 79. Kāva Kāva, 80. Kāva Kāva, 81. Kāva Kāva, 82. Kāva Kāva, 83. Kāva Kāva, 84. Kāva Kāva, 85. Kāva Kāva, 86. Kāva Kāva, 87. Kāva Kāva, 88. Kāva Kāva, 89. Kāva Kāva, 90. Kāva Kāva, 91. Kāva Kāva, 92. Kāva Kāva, 93. Kāva Kāva, 94. Kāva Kāva, 95. Kāva Kāva, 96. Kāva Kāva, 97. Kāva Kāva, 98. Kāva Kāva, 99. Kāva Kāva, 100. Kāva Kāva.

Before Śrīmadbhāṣya the treatment of the heroines and their classification was extensively done in the last books on Sanskrit poetics. Considerable details are, however, available in the Śrīmadbhāṣya of Vidyābhāṣya and the



Rasamañjarī of Bhānudatta. Though a majority of the poets of Brajabhāṣā have freely drawn upon both Bhānudatta and Viśvanātha for a treatment of this subject in their works, of the two the work of Bhānudatta seems to be the principal basis for the treatment of Nāyikā Bheda in the later works in Brajabhāṣā. In fact the divisions and sub-divisions of the various types of heroines are adopted exactly on the lines of Rasamañjarī. The primary classification of the heroines in three types namely Svakīyā, Parakīyā and Sāmānyā is common to both. The first type is again shown to be of three varieties -- Mugdhā, Madhyā and Praudhā (or Pragalbhā). Of these again Mugdhā has five specimens given in the Rasamañjarī which are also essentially so different from the other. In Rasamañjarī, the Mugdhā heroine is said to be Āṅkuritā Yauvanā with a subdivision classifying her as Jñātayauvanā and Ajñātayauvanā, so very well known in the Brajabhāṣā poetry. The fivefold classification of the Madhyā given in the Sāhityadarpaṇa is not found in Brajabhāṣā poetry. Rasamañjarī on the other hand makes no classification of the Madhyā type and it is this view that is agreed to by the poets and poeticians of Brajabhāṣā. Even in the case of the Pragalbhā heroine, the Sāhityadarpaṇa has gone to the extent of classifying her into a six-fold variety, but Rasa Mañjarī has shown Pragalbhā as either Rati-Prītā or Ānanda Sammohā (only two varieties), which have been adopted by almost all the poets of Brajabhāṣā. The other types like Dhīrā, Adhīrā, Jyesthā and Kaniṣṭhā are similar in both the works.

Viśvanātha and Bhānudatta have both agreed in accepting the two varieties of Parakīyā namely Parodhā and Anūdḥā; but while Viśvanātha has admitted one more variety of Parodhā called Kulatā, Bhānudatta has shown six varieties of Parodhā viz: 1 Guptā, 2 Vidagdḥā, 3 Lakṣitā, 4 Kulatā, 5 Anusāyānā



Rasmanjari of Bhāndarkar. Though a majority of the poets of Brājapāṇḍya have freely drawn upon both Bhāndarkar and Vāṇanātha for a treatment of this subject in their works, of the two the work of Bhāndarkar seems to be the principal basis for the treatment of Nāyikā Bheda in the later works in Brājapāṇḍya. In fact the divisions and sub-divisions of the various types of heroines are adopted exactly on the lines of Rasmanjari. The primary classification of the heroines in three types namely Śvekiyā, Parakīyā and Sāmānyā is common to both. The first type is again shown to be of three varieties -- Mugdhā, Madhyā and Prāgnā (or Prāgnā). Of these again Madhyā has five specimens given in the Rasmanjari which are also essentially so different from the other. In Rasmanjari, the Mugdhā heroine is said to be Akṛtā Yauvanā with a subdivision classifying her as Jhāṣayauvanā and Ajhāṣayauvanā, so very well known in the Brājapāṇḍya poetry. The fivefold classification of the Madhyā given in the Śāhityadarpaṇa is not found in Brājapāṇḍya poetry. Rasmanjari on the other hand makes no classification of the Madhyā type and it is this view that is agreed to by the poets and poetsians of Brājapāṇḍya. Even in the case of the Prāgnā heroine, the Śāhityadarpaṇa has gone to the extent of classifying her into a six-fold variety, but Rasmanjari has shown Prāgnā as either Heti-Prīti or Ānanda Gaṇadhā (only two varieties), which have been adopted by almost all the poets of Brājapāṇḍya. The other types like Chātrī, Āhārī, Jyotiṣā and Kanīṣā are similar to both the works. Vāṇanātha and Bhāndarkar have both agreed in accepting the two varieties of Parakīyā namely Paropāṇā and Ānandā; but while Vāṇanātha has admitted one more variety of Paropāṇā called Kāṣā, Bhāndarkar has shown six varieties of Paropāṇā, viz. Kāṣā, Vāṇanātha, Sādhvī, Kāṣā, Sādhvī and Kāṣā.



and 6 Muditā; and this is followed by the poets of Brajabhāṣā in their treatment of the Nāyikābheda. Then again Vidagdha is said to be of two kinds-- 1 Vāgvidagdha and 2 Kriyā Vidagdha. Sāmānyā is also of two kinds common to both the writers.

Classifying the variety of heroines from the viewpoint of their situation the popular eight types-- namely 1 Svādhīnapatikā, 2 Khanditā, 3 Abhisārikā, 4 Kalahāntarītā, 5 Vipralābdhā, 6 Proṣitapatikā, 7 Vāsakasajjā and 8 Virahotkanthitā are acceptable to both Viśvanātha and Bhānudatta, but the latter had, from another angle of vision, admitted a three-fold variety of the heroines naming them as 1, Anyasambhoga dukkhitā, 2 Vakrokti-garvitā and 3 Mānavatī. Going into further details, Vakroktigarvitā is attributed with two features-- 1 Premagarvitā and 2 Rūpagarvitā, and three grades of Mānavatī are taken into account as Laghu, Guru and Madhyama.

There is only one work in Hindi prior to Sūradāsa, namely Kṛpārāma's Hita-Teṛaṅgīnī, which treats the subject of the classification of heroines; and the basis of this classification is obviously the one given in Bhānudatta's Rasamañjarī. Sūradāsa's Sāhityalaharī also appears to have depended on this latter work for its Nāyika-bheda. Although Sūradāsa is very brief in his treatment, the main classification is clearly outlined by him, for instance he has first classified the heroine into Svakīyā and Parakīyā and has omitted the third variety of Sāmānyā (a commoner). The reason for this omission is not far to seek, for the treatment of Nāyika-bheda in Sūradāsa's works is not with a view to represent erotic characters purely from ordinary connubial standards, but is, in fact, actuated by the inner urge of the expression of his devotion towards the adored Rādhā and Kṛṣṇa. In this context there seems to be no room for the admission of a hacters who



and 8 Muktā; and this is followed by the poets of Brāhminya in their treatment of the Nāyikābheda. Then again Vidyādhara is said to be of two kinds-- 1 Vidyādhara and 2 Kṛīṇ Vidyādhara. Sāmanya is also of two kinds common to both the writers.

Classifying the variety of heroines from the viewpoint of their situation the popular eight types-- namely

1 Svādhipāyikā, 2 Kṣāntikā, 3 Aśvīrīkā, 4 Kālanāyikā, 5 Vipralambikā, 6 Prastāpikā, 7 Vāsakā, 8 and 9 Vīra-

hastāpikā are acceptable to both Vidyādhara and Bhāṇuḍa, but the latter had, from another angle of vision, admitted a three-fold variety of the heroines naming them as 1,

Anyasambhoga bhāṇikā, 2 Vekṣit-garvī and 3 Mānava.

Going into further details, Vekṣitgarvī is associated

with two features-- 1 Prastāpikā and 2 Bhāṇikā, and

three grades of Mānava are taken into account as follows,

Gaur and Madhyama.

There is only one work in Hindi prior to the present namely

Kṛṣṇa's Nīla-Tāṇḍī, which treats the subject of the

classification of heroines; and the basis of this classifica-

tion is obviously the one given in Bhāṇuḍa's Nāyikābheda.

Śrīdhara's Nāyikābheda also appears to have depended on this

latter work for its Nāyikābheda. Although Śrīdhara is very

brief in his treatment, the main classification is clearly

outlined by him, for instance he has first classified the

heroine into dvāyikā and parikā and has ordered the third

variety of Sāmanya (a commoner). The reason for this ordering

is not far to seek, for the treatment of Nāyikābheda in

Śrīdhara's work is not with a view to represent erotic

characters purely from ordinary conventional standards, but is,

in fact, actuated by the inner urge of the expression of his

devotion towards the adored Śrīdhara and Kṛṣṇa. In this context

there seems to be no room for the admission of a heroine who



could be admitted for reasons of introduction of a degenerated form of criticism for the lower stratum of society. So far as the manifestation of Madhurā Bhakti goes it is evident that the Sāmānyā heroine cannot be an object of the devotee's reverence, and hence it is in the fitness of things that the sacred poetry should omit that form of secular amorousness permissible in pure social life.

Sūradāsa has introduced Mugdhā in two forms-- Jñāta Yauvanā and Ajñāteyauvanā. He has then proceeded to mention Madhyā and Praudhā presenting them in Dhīrā, Adhīrā, Jyesthā and Kanīsthā forms. Thus the Svakīyā heroine has found place in the Sāhityalaharī in all its varieties. Of the Parakīyā, Anūdhā is mentioned first of which Sūradāsa has admitted five varieties out of the list of Rasamāñjarī omitting one type called Kulatā for the same reasons as shown above for the omission of the Sāmānyā. Vidagdā is admitted by Sūradāsa in its two-fold variety. Thus even in his concise treatment, Sūradāsa has adopted the classification of Bhānūdatta omitting, however, Ūdhā and Kulatā types under the Parakīyā head, which goes by far to show that his purpose in dealing with the subject was not that of other poets but was a presentation of the high ideals of womanly association admixed with deep sense of devotion. While illustrating the classification of the heroines so adopted by him, Sūra has evinced poetic skill of a very high order. To illustrate, here is a song which gives a beautiful picture of the Kriyā Vidagdā heroine.

देखत हूँ वृषमान कुलारी ।

नैवेदन वाक्य ब्रजवीथि भीरुओं ते मारी ॥

सिख जानन लिखि चंद बिंदु दे कर निज कुचन मिलार ।

भूषन स्वरूप क्रिया है सुंदर पूर स्वाम सुसुकार ॥ १



could be admitted for reasons of introduction of a degenerated form of existence for the lower strata of society. No far as the manifestation of Madhura Bhakti goes it is evident that the Sāmānyā heroine cannot be an object of the devotee's reverence, and hence it is in the fitness of things that the sacred poetry should omit that form of secular adornment permissible in pure social life.

Śūradāsa has introduced Kṛṣṇa in two forms--*Madhura* and *Alakṣya*. He has then proceeded to mention Madhura and Alakṣya presenting them in *Madhura*, *Alakṣya*, and *Kaṣṭhā* forms. Thus the Sāmānyā heroine has found place in the *Śūradāsa* in all its varieties. Of the *Alakṣya*, and as mentioned first of which Śūradāsa has admitted five varieties out of the list of *Alakṣya* varieties one type called *Kṛṣṇa* for the same reasons as shown above for the omission of the Sāmānyā. *Alakṣya* is admitted by Śūradāsa in its two-fold variety. Thus even in his concise treatment, Śūradāsa has adopted the classification of *Alakṣya* omitting, however, *Uṣṇā* and *Kṛṣṇa* types under the *Alakṣya* head, which goes by far to show that his purpose in dealing with the subject was not that of other poets but was a presentation of the high ideals of womanly association adorned with deep sense of devotion. While illustrating the classification of the heroines as adopted by him, Śūradāsa has evinced poetic skill of a very high order. To illustrate, here is a song which gives a beautiful picture of the *Alakṣya* heroine.

ॐ नमो भगवते वासुदेवाय ।

ॐ नमो भगवते वासुदेवाय ।

ॐ नमो भगवते वासुदेवाय ।



Two friends converse between themselves in the course of which one narrates that Rādhā once saw Kṛṣṇa passing through a thick multitude of men in the streets of Braja, and unable to have an opportunity to talk to him she indicated her mind by means of drawing the shape of a lunar curve of the fifth night of the bright half, and inserted a dot over it which suggested that she would meet him in the fifth watch of the night. She further added by placing her hand on her breast that her heart was occupied wholly with Kṛṣṇa. Catching the import of Rādhā, Kṛṣṇa also responded accordingly. In this song the word 'Śiva-Ānana- the face of Śiva represents the figure five for Śiva is a penta-cephalous god. The figure five could thus easily refer to the fifth date.

Similarly the following could serve as an apt illustration of the Khanditā-Nāyikā (disappointed heroine).

बाहल गंध पैरी कीर ।  
 बापनी हित बहत बनहित होत हाँडत तीर ॥  
 नृत्तमैद विचार वा बिनु इन्द्र बाहल पास ।  
 मूर प्रस्तुत कर प्रसंसा करत संडित नास ॥

The song intends to show that the bees (enemies of smell) fascinated by the sweet smell are very powerful and avowed enemies. They always look to their own interest and sever their association with an object the moment they find some loss of their interest; when the lake is dried up (causing the lotuses to wither) they quit it and hum round the icorous temples of an elephant. Here a disappointed heroine is condemning the attitude of the evitating hero by reference to the character of the bee-- The expression 'Nṛttabheda' in this pada means 'Tala' (tempo in dance) which in the Brajabhāṣā also means a lake and so is the word 'Indravāhana' (Indra's vehicle) which signifies an elephant.



Two friends converse between themselves in the course of which one narrates that Rādhā once saw Kṛṣṇa passing through a thick mist of rain in the streets of Brjā, and unable to have an opportunity to talk to him she indicated her mind by means of drawing the shape of a lower curve of the fifth night of the bright half, and inserted a dot over it which suggested that she would meet him in the fifth watch of the night. The further added by placing her hand on her breast that her heart was occupied wholly with Kṛṣṇa. Catching the import of Rādhā's Kṛṣṇa also responded accordingly. In this song the word 'Śiva-Śānana' the face of Śiva represents the figure five for Śiva is a penta-cephalous god. The figure five could thus easily refer to the fifth watch. Similarly the following could serve as an apt illustration of the Kāṇḍikā-Śāyikā (disappointed heroine).

पञ्च रात्रिं विदधामि  
तस्मिन् रात्रिं विदधामि  
तस्मिन् रात्रिं विदधामि  
तस्मिन् रात्रिं विदधामि

The song intends to show that the poet (enemies of Śaṅkara) fascinated by the sweet smile are very powerful and caused enemies. They always look to their own interest and never their association with an object the moment they find some loss of their interest; when the lake is dried up (containing the lotuses to wither) they quit it and hunt round the lotuses for an elephant. Here a disappointed heroine is condemning the attitude of the evicting hero by reference to the character of the bee. The expression 'Kṛṣṇa' in this poem means 'Kṛṣṇa' (dark in colour) which is the beloved also means a lake and so is the word 'Kṛṣṇa' (dark in colour) which signifies an elephant.



The In the Puṣṭimārga of Vaiṣṇavism importance is given only to the Svakiyābhakti so this type of heroine is presented extensively by Sūradāsa in preference to the other varieties. Then proceeding to the classification of the heroine from the standpoint of their state of mind, Sūradāsa has referred to three varieties-- 1 Anya Sambhoga-duḥkhitā, 2 Garvitā with its two sub-divisions of Premagarvitā and Rūpagarvitā and 3 Manavatī, and according to their situation he has given ten varieties namely 1 Proṣita-bhartṛkā, 2 Khanditā, 3 Vipralabdā, 4 Utkanṭhitā, 5 Vāsakasajjā, 6 Svādhīnapatikā, 7 Abhisārikā, 8 Patigamanī, 9 Āgatapatikā and 10 Kalahāntarītā. The following song illustrates the Anyasambhoga duḥkhitā:-

निसा अंत पति सुतसुभाउ सुनि जाबु कहाँ तैं जाई ।  
 पुत्र पुत्र के पास गई किन सुरज सुता नहाई ॥  
 हरि ग्रह जनी छित्त सरस कहें सुरभी सुतर गंवाई ।  
 सारंगसुत नीकन तैं विहुरत सरपवैलि रस जाई ॥  
 भानु भानु सुत सीसुमान मम सब छित सरस कमाई ।  
 सुरज पर जानन्द दुखित कर सर संजोगता पाई ॥<sup>I</sup>

The heroine says to her friend:- 'Tell me my friend! where do you come from? Did you go to Kṛṣṇa or to take bath in the Yamuna? Where have you lost the sandal paste of your breasts. The collyrium of your eyes is spread wide and the betel-juice is flowing askance. Your ear rings are meant for my complete destruction like the Sun and the Saturn. Sūradāsa says that the heroine tells her friend that she went to the lake simply to destroy other's happiness'. Here the expression 'Nisā anta' end of night-means 'day', its master (Pati) is the Sun; its son (Suta) was Karna and his nature (Subhāva) was 'dānī' (magnanimous). Then the word dānī is equivalent to the Persian word 'Sakhī' which by analogy is again equivalent to the Hindi word 'Sakhī' that means 'a friend'.



In the *Pratibha* of *Vaiṣṇava* importance is given only to the *Śrībhakti* as this type of heroine is presented extensively by *Śrībhakti* in preference to the other varieties. Then proceeding to the classification of the heroine from the standpoint of their state of mind, *Śrībhakti* has referred to three varieties--1 *anya ānandha-dharmikā*, 2 *Govatā* with its two sub-divisions of *Prasāda* and *Prasāda* and 3 *Manavati*, and according to their situation he has given ten varieties namely 1 *Prasāda-dharmikā*, 2 *Kāndikā*, 3 *Viprasāda*, 4 *Ukhaṇṭhikā*, 5 *Vasakāṇṭhikā*, 6 *Śvādānandikā*, 7 *Abhāṣikā*, 8 *Pratigamā*, 9 *Āgacchikā* and 10 *Kāṇṭhikā*. The following song illustrates the *anya ānandha-dharmikā*:-

That the friend who was with me  
 He has gone to the forest  
 And left me here alone  
 In the forest I am  
 In the forest I am  
 In the forest I am

The heroine says to her friend:- 'Tell me my friend! where do you come from? Did you go to the forest or to take bath in the Yamuna? Where have you lost the sandal paste of your breasts. The collyrium of your eyes is spread wide and the *betel* juice is flowing abundantly. Your ear rings are meant for my complete destruction like the sun and the moon. *Śrībhakti* says that the heroine tells her friend that she went to the lake simply to destroy her friend's happiness. Here the expression 'Miss enter' and of night-means 'day', its master (*pati*) is the sun; the son (*putra*) was Karna and his nature (*svabhāva*) was 'dark' (*laghava*). Then the word 'day' is equivalent to the Persian word 'dark', which by analogy is again equivalent to the Hindi word 'dark', thus means 'dark'.



The word Putra-putra means 'Nandanandana' i.e., Kṛṣṇa; 'Sūraja Suta' is Yamunā (the daughter of the Sun); 'Harigraha - Janani hitana' means 'breasts'-- 'Hari means a monkey, its abode (graha) is a tree and the Janani (mother) of a tree is Prthivī (the earth). The benefactor of the earth is 'Payodhara' (cloud) which also means 'breasts'. Sārāṅga-Suta means collyrium (Añjana) and Sarpabeli means 'betel' (Pāna). Bhānusuta means 'Sani' i.e., 'Saturn'.

One more paṭṭa is given here to illustrate Vipralabdha.

बैठी बाबु कुंज बोर ।  
तकत है वृषभान नंदनि कलित नंदकिशोर ॥  
भानु सुत हित सनु पित लागत उठत हुत फेर ।  
हवे गर सुर मूल सुरज विरह बस्तुत फेर ॥ १

A friend of Rādhikā is saying to another friend:-

'Rādhā is looking towards the bowers and waiting anxiously for Kṛṣṇa; she feels afflicted by the wind and flower appears to her like a thorn. Sūradāsa says, 'Due to separation from her beloved she is condemning these things'. 'Here the expression 'Bhānusuta hita satrupita' means 'wind' and is interpreted as follows:- 'Bhānusuta' (the son of the Sun) i.e., Kṛṣṇa, his 'hita' (friend) was Duryodhana; his Satru (enemy) was Bhīma and his 'pita' (father) was 'Pavana' i.e., the wind. The word 'Sura' (god) has a synonym 'Sumana' which also means 'a flower'.

Besides the treatment of the subject of heroines Sūradāsa has dealt with the following figures of speech in his Sāhityalaharī:-

1 Pūrṇopamā (Complete Simile), 2 Lūptopmā (Elliptical Simile), 3 Ananvaya (Absolute Comparison), 4 Upameyopamā (Reciprocal Comparison), 5 Pratīpa (Converse), 6 Rūpaka (Metaphor), 7 Parīṇāma (Consequence), 8 Ullekha (Allusion), 9 Smaraṇa (Reminiscence) 10 Chekāpanhuti (Shrewd Concealment),



The word *Pratya-* means 'Handman', i.e., *Kṛpā*; *śūla*  
*śūla*, is *Yannā* (the daughter of the sun); *Pratya-* means  
*hita*, means 'friend'; *śūla* means a monkey, its body  
 (grape) is a tree and the *śūla* (mother) of a tree is *śūla*  
 (the earth). The benefactor of the earth is 'Pratya-'  
 (cloud) which also means 'prata', *śūla* means *śūla*  
*śūla* (*śūla*) and *śūla* means 'prata', (*śūla*). *śūla*  
 means 'śūla', i.e., 'śūla'.

One more fact is given here to illustrate *śūla*.

Let us see  
 two of the following  
 which are given here  
 by the author.

A friend of *śūla* is saying to another friend:-

'*śūla* is looking towards the power and waiting anxiously  
 for *śūla*; she feels afflicted by the wind and flower appears  
 to her like a thorn. *śūla* says, 'Do to separation from  
 her beloved she is condemning these things'. Here the  
 expression '*śūla* *śūla* *śūla*' means 'wind' and is  
 interpreted as follows:- '*śūla*' (the son of the sun)  
 i.e., *śūla*, his 'friend' was *śūla*; his sister  
 (enemy) was *śūla* and his 'plum' (father) was 'śūla', i.e.,  
 the wind. The word 'śūla' (god) has a synonym 'śūla', which  
 also means 'a flower'.

Besides the treatment of the subject of *śūla* in the  
 has dealt with the following figures of speech in his  
 chapter:-

1. *Pratya-* (*śūla*), *śūla* (*śūla*)
2. *śūla* (*śūla*), *śūla* (*śūla*)
3. *śūla* (*śūla*), *śūla* (*śūla*)
4. *śūla* (*śūla*), *śūla* (*śūla*)
5. *śūla* (*śūla*), *śūla* (*śūla*)
6. *śūla* (*śūla*), *śūla* (*śūla*)
7. *śūla* (*śūla*), *śūla* (*śūla*)
8. *śūla* (*śūla*), *śūla* (*śūla*)



- 11 Śuddhāpanhuti (Pure Concealment), 12 Sūkṣma (Subtle), 13 Sambhāvanā or Utprekṣā (Poetic Fancy), 14 Rūpakāṭīśayokti (Metaphorical Hyperbole), 15 Akramāṭīśayokti (Confused Hyperbole), 16 Tulyayogitā (Equal Pairing), 17 Dīpaka (Illuminator), 18 Āvṛtti dīpaka (Repeated Illuminator), 19 Paryāyokti (Pariphrasis), 20 Drṣṭānta (Exemplification), 21 Nidarsanā (Illustration), 22 Vyatireka (Dissimilitude), 23 Sahokti (Connected Description), 24 Vinokti (Privative Description), 25 Samāsokti (Modal Metaphor), 26 Parikara (Insinuator), 27 Parikarāṅkura (Pointed Insinuator), 28 Aprastuta Prasāṃsā (Indirect Description), 29 Ratnāvalī (Necklace), 30 Paryāya (Sequence), 31 Vyāghata (Frustration), 32 Vyājastuti (Dissembling Eulogy), 33 Ākṣepa (Hint), 34 Virodhābhāsa (Pseudo Contradiction), 35 Vibhāvanā (Peculiar Causation), 36 Viśeṣokti (Peculiar Allegation), 27 Asambhava (Improbable), 38 Asangati (Disconnection), 39 Viṣama (Incongruous), 40 Sama (Equal), 41 Vicitra (Surprising), 42 Adhika (Exceeding), 43 Alpa (Decreasing), 44 Anyonya (Reciprocal), 45 Viśeṣa (Extraordinary), 46 Kāraṇamālā (String of causes), 47 Ekāvalī (Necklace), 48 Mālādīpaka (Stringed Illuminator), 49 Sāra (Climax), 50 Yathāsāṅkhyā (Symmetrical), 51 Parisāṅkhyā (Special Mention), 52 Sandeha (Doubtful), 53 Samuccaya (Conjunction), 54 Kāraḍīpaka (Syntactical Illuminator), 55 Samādhī (Convenience), 56 Pratyanīka (Hostile), 57 Kāvyaṛthāpatti (Poetic Implication), 58 Kāvyaḷiṅga, (Poetical Reason), 59 Arthāntaranyāsa (Transition), 60 Praudhokti (Bold Assertion), 61 Sambhāvanā (Possibility), 62 Mithyādhyaṃvasita (False Identification), 63 Lalita (Graceful), 64 Praharṣaṇa (Enrapturing), 65 Viṣādana (Dejection), 66 Ullāsa (Delightful), 67 Anujñā (Permission), 68 Lekha (Impression), 69 Mudrā (Sealed), 70 Tadguṇa (Borrower), 71 Pūrvarūpa (First Indication), 72 Atadguṇa (Non-borrower of qualities), 73 Adbhuta (Wonderful), 74 Mīlita (The Lost), 75 Unmīlita (Awakened), 76 Sāmānya (Sameness), 77 Viśeṣa (Extraordinary), 78 Gūḍhottara (Implicit Answer), 79 Citra (Pictorial), 80 Sūkṣma (Subtle).



- 11 Śuddhābhāṣanī (Pure Comment), 12 Śūka (Sūtra), 13  
 Samhāna or Upaniṣad (Paele Pany), 14 Nāṣṭikāyāṁ  
 (Metaphorical Hyperbole), 15 Akṣaṇṭhāyāṁ (Conceal-  
 Hyperbole), 16 Talyavastā (Equal Pains), 17 Dīpa (Illumi-  
 tor), 18 Tīrti dīpa (Repeated Illuminator), 19 Pāyāṁ  
 (Paraphrase), 20 Prastā (Exemplification), 21 Nidāna  
 (Illustration), 22 Vyākṛta (Disambiguation), 23 Śāṅkī  
 (Connected Description), 24 Vinakī (Privative Description),  
 25 Samāṅkī (Modal Metaphor), 26 Parikṛta (Illustrator),  
 27 Parikṛāṅkṛta (Pointed Illustrator), 28 Aprastā Prastā  
 (Indirect Description), 29 Nāṣṭikā (Neoklas), 30 Pāyā  
 (Sequence), 31 Vyākṛta (Prastā), 32 Vyākṛt (Disambig-  
 the Eulogy), 33 Kṛpā (Hint), 34 Virodhāṅkṛta (Pseudo Contra-  
 diction), 35 Vāṇāṅkṛta (Peculiar Connection), 36 Vāṇāṅkī  
 (Peculiar Allegation), 37 Aśāṅkṛta (Improbable), 38 Aśāṅkī  
 (Disconnection), 39 Vāṇā (Incongruous), 40 Śāṅkī (Equal)  
 41 Vāṇā (Surprising), 42 Śāṅkī (Exceeding), 43 Aśā  
 (Decreasing), 44 Aśāṅkī (Neoprosody), 45 Vāṇā (Extraordinary),  
 46 Kāṇāṅkī (String of cases), 47 Kāṇāṅkī (Neoklas),  
 48 Kāṇāṅkī (Stringed Illuminator), 49 Śāṅkī (Climax),  
 50 Yathāśāṅkī (Symmetrical), 51 Parikṛāṅkī (Special Mention),  
 52 Śāṅkī (Doubtful), 53 Śāṅkī (Connection), 54 Kṛpā  
 pāṅkī (Syncretical Illuminator), 55 Śāṅkī (Convenience),  
 56 Prastāṅkī (Hostile), 57 Kāṇāṅkī (Poetic Implication),  
 58 Kāṇāṅkī (Poetical Reason), 59 Kāṇāṅkī (Transition),  
 60 Prastāṅkī (Bold Assertion), 61 Samhāna (Possibility),  
 62 Nāṣṭikāyāṅkī (False Identification), 63 Lāṅkī (Exaggeration),  
 64 Prastāṅkī (Exaggeration), 65 Vāṇāṅkī (Dejection), 66 Vāṇā  
 (Delightful), 67 Aśāṅkī (Permeation), 68 Lāṅkī (Improvement),  
 69 Kāṇāṅkī (Sealed), 70 Tāṅkī (Borrowed), 71 Pāṅkī (First  
 (Indication), 72 Aśāṅkī (Non-borrowed or partial), 73 Aśāṅkī  
 (Wonderful), 74 Kāṇāṅkī (The Lost), 75 Vāṇāṅkī (Womanhood),  
 76 Kāṇāṅkī (Womanhood), 77 Vāṇāṅkī (Extraordinary), 78 Aśāṅkī  
 (Implicit Answer), 79 Kāṇāṅkī (Plausible), 80 Kāṇāṅkī (Silly),



81 Pihita (Hidden), 82 Vyājokti (Artful Assertion), 83 Gūdhokti (Implicit Description), 84 Vivṛtokti (Explicit Description), 85 Yukti (Emblematical), 86 Lokokti (Popular Saying), 87 Vakrokti (Equivocal), 88 Chekokti (Insinuation), 89 Svabhāvokti (Natural), 90 Bhāvika (Vision), 91 Atyukti (Exaggerated Description), 92 Udātta (Exalted), 93 Pratishedha (Negation), 94 Nirukti (Etymology), 95 Vidhi (Injunction), 96 Hetu (Cause), 97 Pratyakṣa (Evident), 98 Pratīta (Settled), 99 Anumāna (Logical Inference), 100 Śabda (Verbal Authority), 101 Arthāpatti (Presumption), 102 Rasavat (Passionate), 103 Preyas (Agreeable), 104 Ūrjasvit (Forceful), 105 Samāhita (Quiescent), 106 Saṃsr̥ṣṭi (Collocation), 107 Saṅkara (Commixture), and 108 Prahelikā (Riddle).

In the treatment of this subject of Alaṅkaras, Sūradāsa seems, on the whole, indebted to Candrāloka. He has made no mention of the figures of structure (Śabdālaṅkāras) but of the sense only (Arthālaṅkāras). He has omitted the subdivisions of Upamā like Pratīpa, Lalita and Stabaka mentioned in Candrāloka. Similarly the varieties of metaphor like Sopādhika, Sadr̥śya and Ābhāsa are also not mentioned. In the case of Apanhuti he has omitted Paryastāpanhuti and Bhrāntāpanhuti. Sūradāsa calls Utprekṣā not by this name but by reference to its essential characteristic of Sambhāvanā. Atīśayokti has a large number of varieties in Candrāloka of which as many as four are omitted by Sūradāsa having admitted only the other two types.

The Prativastūpamā is found in the edition of Sāṅdāra Kavi but not in that of Bhāratendu. Perhaps this omission is due to the oversight of the editor. Candrāloka has a dozen more alaṅkāras which are not mentioned in <sup>the</sup> Sāhityalaharī to compensate for which the Sāhityalaharī has another set of over a dozen Alaṅkāras not mentioned in Candrāloka. Besides the figures of speech, several examples of both the love, in union and in separation, are found in the Sāhityalaharī in



(Riddle).  
 (Collection), 107 Sāhitya (Commentary), and 108 Prabhāsa  
 104 Uṣṇavāṭi (Purification), 105 Sāhitya (Gutierrez), 106 Sāhitya  
 (Presumption), 108 Sāhitya (Purification), 109 Sāhitya (Agreement),  
 (Logical Inference), 100 Sāhitya (Verbal Authority), 101 Sāhitya  
 97 Pratyakṣa (Evidence), 98 Pratyakṣa (Settled), 99 Sāhitya  
 94 Nivṛtti (Etymology), 95 Nivṛtti (Injunction), 96 Nivṛtti (Cause),  
 Description), 92 Uṣṇavāṭi (Exalted), 93 Pratyakṣa (Negation),  
 (Natural), 90 Nivṛtti (Vision), 91 Sāhitya (Exaggerated)  
 Vārtikā (Epigrammatic), 92 Sāhitya (Purification), 93 Sāhitya  
 88 Yuktī (Emblematic), 89 Sāhitya (Popular Saying), 87  
 (Implicit Description), 84 Sāhitya (Implicit Description), 85 Sāhitya  
 81 Nivṛtti (Hidden), 82 Sāhitya (Artistic Description), 83 Sāhitya

In the treatment of this subject of Sāhitya, Sāhitya  
 seems, on the whole, indebted to Sāhitya. He has made  
 no mention of the figures of speech (Sāhitya) but  
 of the sense only (Sāhitya). He has omitted the  
 subdivisions of Uṣṇavāṭi like Pratyakṣa, Jāṭī and Sāhitya mentioned  
 in Sāhitya. Similarly the varieties of Nivṛtti like  
 Sāhitya, Sāhitya and Sāhitya are also not mentioned. In the  
 case of Apurvaṭī he has omitted Pratyakṣa and Nivṛtti-  
 hutī. Sāhitya calls Uṣṇavāṭi not by this name but by  
 reference to its essential characteristic of Sāhitya.  
 Sāhitya has a large number of varieties in Sāhitya  
 of which as many as four are omitted by Sāhitya having omitted  
 only the other two types.

The Pratyakṣa is found in the edition of Sāhitya  
 but not in that of Sāhitya. Perhaps this omission  
 is due to the oversight of the editor. Sāhitya has a  
 dozen more Sāhitya which are not mentioned in Sāhitya  
 to compensate for which the Sāhitya has another set of  
 over a dozen Sāhitya not mentioned in Sāhitya. In the  
 the figures of speech, several examples of both the types  
 and in Sāhitya are found in the Sāhitya.



in continuation of the section on the heroines. Thereafter an example of each of the other sentiments Hāsyā (laughter), Karuṇā (Pathos) and the like is given. Among the transitory feelings (Vyabhicāribhāvas) too, the following are exemplified in the Sāhitya-laharī:- 1 Dainya (Depression), 2 Sātvika (Internal emotion), 3 Nirveda (Self disparagement), 4 Glāni (Debility), 5 Śāṅkā (Apprehension), 6 Aśūya (Hatred), 7 Mada (Intoxication), 8 Śrama (Lassitude), 9 Ālasya (Indolence), 10 Cintā (Painful Reflection), 11 Sandeh (Doubt), 12 Vitarāṇa (Trepidation), 13 Moha (Distraction), 14 Smṛti (Recollection), 15 Dhṛti (Serenity) 16 Lajja (Shame), 17 Udvega (Flurry), 18 Capalātā (Unsteadiness), 19 Jadātā (Stupefaction), 20 Harsa (Joy), 21 Garva (Arrogance), 22 Viśāda (Despondency), 23 Nidrā (Drowsiness), 24 Amarsa (Animosity), 25 Autskyā (Impatience), 26 Apasmāra (Dementedness), 27 Vibodha (Awakening), 28 Ugratā (Irascibility), 29 Mati (Resolve) and 30 Maraṇa (Demise). Five variants Supta (Dreaming), Avahittha (Constraint), Vyādhi (Sickness), Unmāda (Mental derangement) and Trāsa (Alarm) are omitted while two others Sātvika and Sandeha are added.

Sūradāsa's aim in composing the Sāhityalaharī.

The foregoing analysis will make it amply clear that the Kūṭa songs of the Sāhityalaharī more prominently aim at the presentation of some of the well known technicalities of Indian poetics in preference to the devotional expression which is so patent in Sūradāsa's other Kūṭa songs available elsewhere. In the Kūṭa songs of Sāhityalaharī the poems may have a twofold purpose:- (1) the treatment of the different elements of poetry illustrated above and (2) the presentation of the marvellous style of composition in the Kūṭa form. This would not justify the criticism that the authorship of the Sāhityalaharī does not add to the credit of Sūradāsa among the poets of sentimental poetry. In the first place



in continuation of the section on the feelings. Therefore, an example of each of the other sentiments *Rāga* (longing), *Karuna* (pity) and the like is given. Among the transitional feelings (*Vyabhiśāhāra*) too, the following are exemplified in the *Sāhitya-laharī*:— 1 *Dainya* (Depression), 2 *Sāhitya* (Internal emotion), 3 *Nivēda* (Self disparagement), 4 *Dāsa* (Devotion), 5 *Sanka* (Apprehension), 6 *Adya* (Hatred), 7 *Kāda* (Intoxication), 8 *Drava* (Laziness), 9 *Alasya* (Indolence), 10 *Cinta* (Painful Reflection), 11 *Bandha* (Doubt), 12 *Vicāra* (Trepidation), 13 *Moha* (Distraction), 14 *Smṛti* (Recollection), 15 *Dhṛti* (Firmness), 16 *Lajja* (Shame), 17 *Udvega* (Fury), 18 *Capalā* (Unsteadiness), 19 *Jadā* (Stupor), 20 *Karā* (Joy), 21 *Garva* (Arrogance), 22 *Vāda* (Presumption), 23 *Rāga* (Prowess), 24 *Anāsa* (Anxiety), 25 *Antarā* (Jealousy), 26 *Apasāra* (Dementedness), 27 *Vibhā* (Awakening), 28 *Uvāsa* (Irresolvability), 29 *Kaṭi* (Resolve) and 30 *Karā* (Dance). Five variants *Sūtra* (Dreaming), *Avasthā* (Consciousness), *Vyādhī* (Sickness), *Unmāda* (Mental derangement) and *Tṛṣṇā* (Alarm) are omitted while two others *Sāhitya* and *Sāhitya* are added.

#### Sūtra's aim in composing the *Sāhitya-laharī*.

The foregoing analysis will make it very clear that the *Rūpa* songs of the *Sāhitya-laharī* more prominently aim at the presentation of some of the well known technicalities of Indian poetry in preference to the devotional expression which is so patent in Śrīdhara's other *Rūpa* songs available elsewhere. In the *Rūpa* songs of *Sāhitya-laharī* the poems may have a twofold purpose:— (1) the treatment of the different elements of poetry illustrated above and (2) the presentation of the narrative style of composition in the *Rūpa* form. This would not justify the criticism that the authorship of the *Sāhitya-laharī* does not add to the credit of Śrīdhara among the poets of sentimental poetry. In the first place



it should be noted that the subject matter of the Kūṭa songs both in the Sūrasāgara and the Sāhityalaharī is almost the same, namely the description of Kṛṣṇa-līlā. Secondly, in matters of the poetic artifices and poetic diction there is no substantial difference for in both of them the flight of imagination and selection of words are very much similar and would justify the view that both in the elements of poetic art and the emotional suggestiveness there is little difference between the two. There are many songs in the Sāhityalaharī which compare very favourably even with the best songs of the Sūrasāgara. Thirdly, it is equally worthy of notice that Sūradāsa in his Sāhityalaharī is pre-eminently influenced by the poetic conventions which had been <sup>in</sup> vogue in the period even prior to him. Jaya-deva and Vidyāpati had sung hymns of Kṛṣṇa Līlā from the very standpoint of sentimental suggestion. Jayadeva has extensively depicted various situations in Kṛṣṇa's revelries under the heading of erotic sentiment. Vidyāpati has also given various descriptions of the heroine from head to foot, the activities of the messengers, the secret meetings of the lovers, the beauties of the seasons and similar other accompaniments of the Śṛṅgāra Rasa. The influence of this tradition is visible in Sūradāsa which made him instal Kṛṣṇa and Rādhā on the pedestal of the hero and the heroine. Sūradāsa has also employed the description of the seasons and the personal charms of Rādhā and Kṛṣṇa as excitants and has used them to the best effect. Among the ensuants tremor and sweating have also been mentioned. Thus the treatment of the poetic sentiments has found its proper place in the work of Sūradāsa. Lastly, there appears to be one more object in view when Sūradāsa composed the Sāhityalaharī. In the closing line of the song No.109,



It should be noted that the subject matter of the Kāvya songs both in the Śrībhāṣya and the Śāntiyālaṁkāra is almost the same, namely the description of Kṛpā-līlā. Secondly, in matters of the poetic artifice and poetic diction there is no substantial difference for in both of them the right of imagination and selection of words are very much similar and would justify the view that both in the elements of poetic art and the emotional suggestiveness there is little difference between the two. There are many songs in the Śāntiyālaṁkāra which compare very favourably even with the best songs of the Śrībhāṣya. Thirdly, it is equally worthy of notice that Śrībhāṣya in his Śāntiyālaṁkāra is pre-eminently influenced by the poetic conventions which had been <sup>in</sup> vogue in the period even prior to him. Jayadeva and Vidyapati had sung hymns of Kṛpā-līlā from the very standpoint of sentimental suggestion. Jayadeva has extensively depicted various situations in Kṛpā-līlā revealing under the heading of erotic sentiment. Vidyapati has also given various descriptions of the heroine from head to foot, the activities of the messengers, the meetings of the lovers, the beauties of the seasons and similar other accompaniments of the Śrībhāṣya Kāvya. The influence of this tradition is visible in Śrībhāṣya which made him treat Kṛpā and Rādhā on the pedestal of the hero and the heroine. Śrībhāṣya has also employed the description of the seasons and the personal charms of Rādhā and Kṛpā as exponents and has used them to the best effect. Among the ornaments of poetry and sweetening have also been mentioned. Thus the treatment of the poetic ornaments has found its proper place in the work of Śrībhāṣya. Lastly, there appears to be one more object in view when Śrībhāṣya composed the Śāntiyālaṁkāra. In the closing line of the work he says,



'Nandanandanadāsa hita Sāhityalaharī Kīna', the under-current of this additional motive becomes perceptible. Although the interpretation of the term 'Nandanandanadāsa, is the subject of controversy it may be reasonable to accept reference to Nandadāsa here on the authority of the Caurāsī Vaiṣṇavana Kī Vārta'. It is said that Sūradāsa composed the Sāhityalaharī for treating the Nāyikābheda and secular subjects with a view to attract Nandasāsa towards Kṛṣṇa Bhakti. It is well known among the traditional writers that Sūradāsa always addressed 'Nandadāsa' as 'Nandanandanadāsa' since the time that the latter embraced Kṛṣṇa Bhakti according to Vallabha Sampradāya turning his mind away from Rāma-Bhakti to which he was formerly devoted. It is also clear from the narrative in the Bhāva-Prakāśa that Nandadāsa on his joining the Puṣṭimārga studied poetics under the instruction of Sūradāsa. Nandadāsa also composed Rasamañjarī, a book on Nāyikābheda, which may be in imitation of Sūradāsa.

It has been said before that Kṛṣṇa figures in the Puṣṭi sect as an emblem of Rasa, the image of Rasa and as the deity presiding over Rasa. In the whole creation, Kṛṣṇa is an embodiment of joy and so Kṛṣṇa cannot be away even in those revelries of which special cognisance is taken by the Kāvya-Śāstra. In his omnipresence Kṛṣṇa cannot remain absent from the field of Kāvyaśāstra and much less from the amphitheatre of heroines. In view of this, the devotional poets of Aṣṭachāpa presented a panorama of heroines and sung songs of the celestial sports of Kṛṣṇa. It may further be added that in conformity with the Śrīmadbhāgavata Sūradāsa gave a vivid description of the various sports of Kṛṣṇa throughout his works.



'Hansabandhan' with 'Hansabandhan' kind, the under-  
current of this additional motive becomes perceptible.  
Although the interpretation of the term 'Hansabandhan'  
is the subject of controversy it may be reasonable to  
accept reference to Hansabandhan here on the authority of the  
Central Vaisnavana Kī Vārtā. It is said that Śrīhṛī  
composed the Śrīhṛī for treating the Nityānanda  
and secular subjects with a view to attract Hansabandhan  
towards Kṛpā Bhakti. It is well known among the traditional  
writers that Śrīhṛī always addressed 'Hansabandhan' as  
'Hansabandhan', since the time that the latter embraced  
Kṛpā Bhakti according to Vallabha's teachings turning his  
mind away from Kṛpā-Bhakti to which he was formerly devoted.  
It is also clear from the narrative in the Nityānanda  
that Hansabandhan on his joining the Puṣṭimarga occupied position  
under the instruction of Śrīhṛī. Hansabandhan also composed  
Hansabandhan, a book on Nityānanda which may be in illustration  
of Śrīhṛī.

It has been said before that Kṛpā figures in the  
Puṣṭi sect as an emblem of Kṛpā, the name of Kṛpā and as  
the deity presiding over Kṛpā. In the whole creation,  
Kṛpā is an embodiment of joy and so Kṛpā cannot be away  
even in those revelations of which special cognisance is  
taken by the Nityānanda. In his omnipresence Kṛpā cannot  
remain absent from the field of Nityānanda and even in  
from the amplification of his nature. In view of this, the  
devotional poets of Puṣṭimarga presented a panorama of  
heroines and some songs of the celestial sports of Kṛpā.  
It may further be added that in conformity with the  
Śrīhṛī's description of Kṛpā gave a vivid description of the  
various sports of Kṛpā throughout his works.



In the Bhāgavata also for the treatment of certain aspects of love the vehicle of Symbolic expression and the form of guise have been employed. Sūradāsa has also followed that tradition, and his Dr̥ṣṭakūṭas may have been deliberately adopted as a form to give access to the innermost meanings to the really deserving. The Kūṭa style apparently bears no resemblance to the other forms of poetic compositions but has developed its own special form. The Veneer to hide the sense may be a conscious adoption by the poet to serve the purpose of evolving a school of devotional poetry embracing within it the charms of amorous poetry.



In the Bhāgavata also for the treatment of certain aspects of love the vehicle of symbolic expression and the form of verse have been employed. Śrīdhara has also followed that tradition, and his Bhāgavata has been deliberately adopted as a form to give access to the innermost meanings to the really deserving. The Kūṭa style apparently bears no resemblance to the other forms of poetic compositions but has developed its own special form. The Vener to hide the sense may be a conscious adoption by the poet to serve the purpose of evolving a school of devotional poetry embracing within it the charm of another poetry.



Chapter VIPoetic Art

From the point of view of poetic art the Kūṭa lyrics of Sūradāsa occupy a pre-eminent position in the field of Kūṭa-Kāvya specially in Hindi Kūṭa poetry. Kūṭa in its earliest form was the spontaneous pouring of the poet's heart stimulated by powerful emotions draped in a language not easily comprehensible by the common man. In its later stages, tendency to preserve secrecy was largely responsible for the adoption of oblique expression which proved to be a suitable vehicle for conveying the mysterious to the favoured few belonging to the circle of the elect. This method both to convey and comprehend, as it were, the symbolism of the creed, became the function of the specially refined intellect so much so that in the ages to follow the practice of oblique expression and verbal jugglery came to be a feature of pedantry and feats of poetic artifices. The artificial expression laden in the bulk with puns, metaphors and symbols constituted an independent form of poetry the merit of which was determined by the critics by the content of wonder therein. Consequently during the early stage of literary criticism when much stress was laid on the employment of figures of speech in a poetic composition such oblique poetry had a peculiar status. But later as the influence of the school of Dhvani progressed oblique poetry came to be recognised as a poor specimen of hollow pedantry unless it was animated by a delightful suggestion. For this reason, much of the poetry of this type failed to appeal to the poetic hearts, till in the language of Vidyāpati or that of Sūradāsa at a later stage, the oblique form found itself infused with a relishable







piquancy and contained sentimental suggestions which were then recognised as vital to poetry. Thus the Kūṭa lyrics as handled by poets of the eminence of Sūradāsa transcended above mere formalism and found recognition at the hands of astute critics.

The poetic art is concerned as much with the peculiar interpretation of the subject matter as with the style and its expression. It is not easy for every poet to choose the most expressive point of view nor is it possible for a poet of mediocre talents to interpret a subject in the most convincing manner. But Sūra, who had visualized the full scope and essence of poetry, was able to adopt a standpoint in his Kūṭa lyrics which enabled him to convey the full purpose of his theme in the most exquisite manner. Thus notwithstanding terseness in meaning and obliquity of expression, the Kūṭa lyrics of Sūradāsa possess many excellences of high class poetry, and in them are fully expressed both the aspects, internal and external, of poetry. The virtue of sentimental suggestion as well as the art of delineation hold equal predominance, even more striking is the style of presentation in them. In the previous chapter the theme has been discussed at length. In the present chapter an attempt is made to study the artistic achievements of the poet.

The main features of Sūradāsa's art as depicted in his Kūṭa lyrics are, the delineation of the character of Rādhā and Kṛṣṇa, the emotional and sentimental suggestions, the aesthetic sense and imagination and the peculiar mode of style and art of presentation.



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The main features of Śrīdhara's art as outlined in his Kṛtī lyrics are, the delineation and suggestion of human and divine, the aesthetic sense and lengthened and the peculiar mode of style and art of presentation.



### The Character of Kṛṣṇa and Rādhā

The Kūṭa poems of Sūradāsa are, as has been pointed above<sup>1</sup>, in the form of individual lyrics and not in an epic form; hence there is no setting of different episodes in the life of Kṛṣṇa and Rādhā in an orderly and continuous form. This is the reason mainly why a full picture of the character of the hero or the heroine does not appear before a reader. Different anecdotes of the blissful life of Rādhā and Kṛṣṇa are presented in these lyrics which reflect the poet's own emotions as expressed in words. Thus in essence, the character-sketch of the hero and <sup>the</sup> heroine and their associates only goes to depict the feelings of the poet by reference to them.

#### Kṛṣṇa

Since all the lyrics of Sūradāsa cluster round the theme of the love-episodes of Rādhā and Kṛṣṇa, these two eventually figure as the main characters in his composition. With a sense of deep devotion, Sūra has sung hymns dedicated to the revered couple, Kṛṣṇa and his mate Rādhā. In Sūradāsa's lyrics Kṛṣṇa appears as the blissful lord in his sportive mirth and in all its phases and movements he is the main spring. The muse of Sūra finds Kṛṣṇa as the central figure of all the Līlās, wherein he moves from one to the other with sublime ease yet indifference. Since the very essence of Kṛṣṇa-Bhakti consists in the specific devotion of the devotee, the devoted becomes available to the devotee in the very form which fascinates him most.<sup>2</sup> Consequently the personality of Kṛṣṇa becomes variegated according to the capacity or the leanings of the devotee. The

1. P. 129.

2. 'ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम् ।' गीता



## The Character of Kṛishṇa and Rādhā

The Kṛishṇa poems of Śrīmadbhāṣya are, as has been pointed out, in the form of individual lyrics and not in an epic form; hence there is no setting of different episodes in the life of Kṛishṇa and Rādhā in an entirely and continuous form. This is the reason why we find pictures of the character of the hero or the heroine does not appear before a reader. Different episodes of the blissful life of Kṛishṇa and Rādhā are presented in these lyrics which reflect the poet's own emotion as expressed in words. Thus in essence, the character-sketch of the hero and heroine and their associates only goes to depict the feelings of the poet by reference to them.

### LYRICS

Since all the lyrics of Śrīmadbhāṣya cluster round the theme of the love-episodes of Kṛishṇa and Rādhā, these two eventually figure as the main characters in his composition. With a sense of deep devotion, Śrīmadbhāṣya has sung hymns dedicated to the revered couple, Kṛishṇa and his mate Rādhā. In Śrīmadbhāṣya's lyrics Kṛishṇa appears as the blissful lord in his sportive mood and in all his phases and movements he is the central figure of all the lyrics, whereas in many of the other lyrics of Śrīmadbhāṣya, where he is not the central figure, the lyrics are yet indicative of the special devotion of Kṛishṇa-Rādhā. In the lyrics which are devoted to the devotees, the devotees are presented as the very form which Kṛishṇa assumes in the personality of the devotee. The lyrics of the devotees are the lyrics of the devotees.



emotion of filial affection pervades all the feelings of Nanda and Yaśodā while the feelings of amity and friendship are reflected in the behaviour of the cowherd boys and the cowherdresses with Rādhā as their chief representative — the very essence of amorous devotion. By reference to these various attitudes, the character of Kṛṣṇa has also a variegated appearance. In the adorative lyrics he appears as the Saviour of the distressed, the benefactor of the fallen, the spring of sympathy and fountain of affection and mercy for those who are deeply devoted to him. Here he appears in his omnipotent form with the excellences that are extraordinary and superhuman.<sup>1</sup> Since the poems of this type are but a few among the Kūṭa lyrics this aspect of Kṛṣṇa's character is not found fully developed therein.

Kṛṣṇa as a friend is portrayed as a sweetheart, a noble companion and a pleasing associate of engaging manners and affable disposition. In the sum total of Kūṭa songs, even such lyrics are not many. As an object of filial affection, Kṛṣṇa appears as a charming personality of peculiar grace, an infant of exquisite beauty and tenderness and a sprightly boy of sportive habits.<sup>2</sup> In Kūṭa form, even such lyrics do not abound and the character of puer Kṛṣṇa in his infancy has received scant treatment. The few that refer to this aspect of Kṛṣṇa's life give a charming description of Kṛṣṇa's uncommon beauty and his juvenile sports of jubilation and jovial grace. Nanda and Yaśodā and their

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1. Pada 1.

2. Pada 10.



emotion of filial affection pervades all the feelings of Rama and Sita while the feelings of envy and friendship are reflected in the behaviour of the other boys and the comradeship with Sita as their chief representative — the very essence of devotion. By reference to these various elements the character of Rama has also a varied appearance. In the narrative Rama is depicted as the son of the distressed, the benefactor of the fallen, the spring of sympathy and fountain of affection and mercy for those who are deeply bowed to him. Here he appears in his own right form with his own qualities that are extraordinary and superhuman. When the poems of this type are put a few away the poet finds this aspect of Rama's character is not found fully

developed therein.

Rama as a friend is portrayed as a universal friend, a noble companion and a pleasing associate of all ages and all the world. In the narrative of his own life, even such things are not wanting as an object of filial affection, Rama appears as a shining personality of peculiar grace, an ideal of masculine beauty and tenderness and a spiritual boy of perfect habit. In his form, even such things are not wanting and the character of Rama is in his infancy and childhood seen in the two lines of the poem of Rama's life give a shining picture of Rama's unbroken beauty and his juvenile grace of initiation and joyful grace. Rama and Sita are seen



friends are simply enchanted by Kṛṣṇa's graceful demeanour and they deem it a rare fortune to have him in their midst. Since his very birth he captivates the heart and soul of every one who surrounds him.<sup>1</sup>

By his graceful behaviour and jovial temperament Kṛṣṇa brought a great deal of mirth and uncommon delight in the life of his friends and the damsels of the cowherd class.<sup>2</sup> In his every sport and behaviour not only his parents but all the men and women of Braja experienced a joy of untold intensity.<sup>3</sup> While delineating Kṛṣṇa in a human form Śuradāsa never forgets to propitiate him as a superhuman being and one that transcends the limitations of mortal beings; for instance in the episode of churning the curd (Dadhilīṭā) the moment Kṛṣṇa holds the rod in his hand, Śiva, Brahmā and other deities appear as filled with awe and Śuradāsa succeeds in introducing the element of marvel and inviting the attention of the readers to the divine character of Kṛṣṇa.<sup>4</sup> In all such passages the chief aim of Śuradāsa is to depict Kṛṣṇa, the object of his supreme devotion, in the midst of his mundane sports — the sole purpose of his descent to this mortal world. This has eventually made Śuradāsa indulge in a detailed description of Kṛṣṇa's personal charms. Various similes and poetic fancies are employed in order to give a vivid description of Kṛṣṇa's personality in which his innate charm is fully brought forth.<sup>5</sup>

In his adolescence Kṛṣṇa attains a rare mastery in the art of playing the flute. The sweet melody of his flute bewitches the hearts of every listener and the women of Braja leave their homes and are drawn towards him, as though they are spellbound.<sup>6</sup> The poet is at his best

1. Pada 14  
4. Pada 12

2. Pada 16  
5. Pada 16

3. Pada 12, 13 and 15  
6. Pada 17.







when he gives a detailed description of the juvenile sports of Kṛṣṇa — his observation is very acute and also minute in every detail. All the same the very best representation of Kṛṣṇa's personality as reflected in the Kūtā lyrics, is when he is the object of the sweet love of the Gopikās. In this form he is the object of adoration and love of Rādhā and her other companions. In this capacity Kṛṣṇa is a dallying youth indulging in amorous sports of all types and degrees. One can hardly conceive of a more cultured hero than the accomplished Kṛṣṇa.<sup>1</sup> The very young child of Yaśodā is now a bold young spouse for the Gopis. His matchless beauty, his cleverness in conversation, his graceful deportment and jovial disposition easily captivate the heart of Rādhā. Love at first sight is eminently true of Rādhā. She is moved by deep affection no sooner than she catches a glimpse of Kṛṣṇa's charming face. Gradually the feeling of love takes firmer roots and one becomes attached towards the other so very deeply. Rādhā is no doubt a simple girl but under the influence of Kṛṣṇa's love and tact, a desire to associate with Kṛṣṇa clandestinely germinates in her heart too. They meet each other often in a tryst and indulge in various sports.<sup>2</sup> They also cut jokes at each other. In the context of Dānalīlā Kṛṣṇa cleverly hints at the beauty of Rādhā while supplicating for the gift of her person limb by limb.<sup>3</sup> In fact Śyāma and Śyāmā are one and the same. They need have no feeling of shyness or reserve. The vignettes of their life are portrayed by Sūradāsa so vividly as to represent the character of a

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1. Padas 23, 29 and 30.
  2. Pada 18.
  3. Pada 27, 28.



when he gives a detailed description of the juvenile  
 sports of Karna — his observation is very acute and  
 also minute in every detail. All the same the very bare  
 representation of Karna's personality as reflected in  
 the Karna lyrics, in which he is the object of the  
 love of the Gopikas. In this form he is the object of  
 adoration and love of Karna and his other companions.  
 In this capacity Karna is a darling youth indulging in  
 amorous sports of all types and degrees. One can hardly  
 conceive of a more cultured hero than the accomplished  
 Karna. The very young child of Yama is now a bold  
 young spouse for the Gopikas. His majestic beauty, his  
 cleverness in conversation, his graceful deportment and  
 jovial disposition easily captivate the heart of Karna.  
 Love at first sight is an instant time of Karna. She is  
 moved by deep affection no sooner than she catches a  
 glimpse of Karna's charming face. Gradually the feeling  
 of love takes firm roots and the woman's affection towards  
 the other is very deep. Karna is no longer a simple girl  
 but under the influence of Karna's love and trust, a desire  
 to associate with Karna clandestinely pervades in her  
 heart too. They meet each other often in a garden and  
 indulge in various sports. They also are taken to each  
 other. In the course of Karna's love, Karna's love  
 as the beauty of Karna is the suggestion for the girl  
 of her person like by him. In fact Karna and Karna are  
 one and the same. They need have no feeling of respect or  
 reserve. The vigour of their life is maintained by  
 Karna as vividly as to represent the character of a

1. Karna 20, 21 and 22.

2. Karna 23.

3. Karna 24, 25.



mature loving hero well advanced in affection for his fiancée. The hero is skilled in the technique of amorousness and the heroine is the quintessence of love itself.<sup>1</sup>

Whenever Rādhā's eagerness to meet Kṛṣṇa becomes intense, the latter seldom fails to respond to her feelings and both of them enjoy the bliss of happy union.<sup>2</sup> Even though their

hearts are in union Kṛṣṇa makes Rādhā suffer the pangs of separation and then expresses his sympathy and plays a

successful hero.<sup>3</sup> When Rādhā is beside herself with grief and is no more able to bear the distress of separation

she appeals to the sentiment of Kṛṣṇa who readily promises her an appointment in a place of assignation.<sup>4</sup> All the

same he in his turn is equally or even more impatient for meeting his beloved and for every fault of his own Kṛṣṇa

behaves like an average lover to allay the wrath of Rādhā.<sup>5</sup>

Thus Kṛṣṇa appears in the form of a gay and gallant hero where he is in love with Rādhā. But in the case of other Gopīs,

the response of Kṛṣṇa is not similar. They are, indeed, enamoured of him, but he treats the Gopikās with his art

of conversation, boldness and frivolity and betrays a feeling of surrender unto them. Really it is this aspect

of Kṛṣṇa's character which is most attractive when he

dramatically transfers his feelings, and it is here that

the Kūṭa lyrics depict him as an experienced lover possessed of adequate boldness worthy of note. In various episodes

the crookedness of speech is casuistry; his consistency and

lively movements evincing pleasantry have reached their

peak.<sup>6</sup> On the whole his character has a twofold appearance —

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1. Pada 21.

2. Pada 24.

3. Pada 41, 42.

4. Pada 110.

5. Pada 82, 83.

6. Pada 72.



and the heroine is the quintessence of love itself.<sup>1</sup>

Wherever Krishna's eagerness to meet Krishna becomes intense, the latter seldom fails to respond to her feelings and both of them enjoy the bliss of happy union.<sup>2</sup>

Hearts are in union Krishna makes himself suffer the pangs of separation and then expresses his sympathy and plays a successful hero.<sup>3</sup> When Krishna is divided partly with Gopi and is no more able to bear the distress of separation and appeals to the sentiment of Krishna who readily promises her an appointment in a place of assignment.<sup>4</sup> All the time in his turn is equally or even more impatient for meeting his beloved and for every fault of his own Krishna behaves like an average lover to ally the wish of Krishna.

Thus Krishna appears in the form of a boy and beloved hero where he is in love with Krishna. But in the case of other Gopis, the response of Krishna is not similar. They are, indeed, enamoured of him, but he treats the Gopis with his air of conversation, politeness and frivolity and betrays a feeling of surmounting into them. Really it is this aspect of Krishna's character which is most attractive and he dramatically translates his feelings, and it is here that the poet lyric depicts him as an experienced lover possessed of exquisite boldness worthy of note. In various episodes the crookedness of speech is essential; his consistency and lively movements evincing consistency have marked their peak.<sup>5</sup> On the whole his character has a lovely appearance.

1. Page 51.
2. Page 54.
3. Page 51, 52.
4. Page 110.
5. Page 55, 56.
6. Page 72.



human and superhuman both presenting a happy blending in the Kṛṣṇa of Śūrādāsa. In his ordinary human form there is little strikingness in his character which appears to be conventional. The real artifice of the poet, therefore, lies in bringing the superhuman to the human level. Śūra has in fact conceived the portrait of Kṛṣṇa's personality, as an extraordinary superhuman character moving on the same level as an ordinary being. It is a charming union of the common with the uncommon, of the ordinary with the supreme, of Kṛṣṇa the man and Kṛṣṇa the divine. In this aspect Śūra has far excelled the other poets who have more or less depicted Kṛṣṇa only as a human being in his ordinary form. They fail to attribute the element of divinity to his character which eventually lets crudeness and inferior taste to creep into their poetry. The successful endeavour of Śūra lies in his presenting Kṛṣṇa as the eternal, the imperishable, omnipresent Brahman in an image of sports descended to saturate the arid mortal life with a stream of love and merciful mirth which in fact is too rare to be attained even by the celestials. This has introduced a peculiar charm in the poetry of Śūra inasmuch as it has enabled him to present a striking antithesis while putting together this twofold character of Kṛṣṇa. Even while presenting Kṛṣṇa as an ordinary being for all practical purposes Śūra wittingly attempts to hint at the celestial form of the hero, and it is at this point that the real characteristic of Śūrādāsa's poetry is displayed in striking paradoxes so very often employed by him.

According to his religious adherence Śūrādāsa does not forget to present Kṛṣṇa as he is looked upon by the followers of Puṣṭimārga. Nevertheless Kṛṣṇa painted by



human and superhuman both presenting a happy blending in  
the lines of Virgil. In his ordinary human form there  
is little strikingness in his character which appears to  
be conventional. The real artist of the poet, therefore,  
lies in bringing the superhuman to the human level. This  
has in fact conceived the portrait of Krishna's personality,  
as an extraordinarily superhuman character moving on the  
same level as an ordinary being. It is a charming union  
of the common with the uncommon, of the ordinary with the  
extraordinary, of Krishna the man and Krishna the divine. In this  
aspect there has far exceeded the other poets who have more  
or less depicted him only as a human being in his ordinary  
form. They fail to attribute the element of divinity to  
his character which eventually leads to his greatness and inferior  
fate to creep into their poetry. The successful achievement  
of this lies in his presenting him as the eternal, the  
imperishable, omnipresent Brahman in an image of sports  
descended to associate the mortal life with a vision  
of love and sacrifice which in fact is too rare to  
be attained even by the celestial. This has introduced  
a peculiar charm to the poetry of Virgil, because as it has  
enabled him to present a striking contrast while putting  
together this twofold character of Krishna. Even while  
presenting him as an ordinary being for all practical  
purposes there is a striking contrast to him as the celestial  
form of the poet, and it is at this point that the real  
characteristic of Virgil's poetry is displayed in  
striking paradoxes as very often employed by him.  
According to his religious education Krishna was  
not taught to present him as he is known to the  
followers of Krishna.



Sūra is above all a fine hero full of all excellences and human affection. Particularly in the Kūṭa songs, Kṛṣṇa is eventually both human and humane, but not bereft of his divinity placing himself above the common ethics of the human society. The specific purpose of placing Kṛṣṇa in a higher sphere has in fact influenced Sūradāsa to resort to the Kūṭa diction. The result of which is the image of Kṛṣṇa in Sūra's concept, appearing in all its aspects as beautiful, tender, gracious, sweet, jovial, active and a marvellous embodiment of mirth.<sup>1</sup>

### Rādhā

Rādhā is the centre of <sup>the</sup> affection of Kṛṣṇa and is the leading heroine of the songs of Sūradāsa. She is installed there as an essential complement to the personality of Kṛṣṇa. From the philosophical point of view Rādhā represents the very vital force (or energy) of Kṛṣṇa, in other words she is the Māyā of the Brahman in a clement form. She is the symbol of Prakṛti. In the very first meeting Kṛṣṇa himself has suggested that he is no other than Brahman and Rādhā has descended to this earth to associate herself with him, as she is no other than his essential counterpart, the Prakṛti herself.<sup>2</sup>

Devotion to Rādhā confers the acquisition of Kṛṣṇa's grace; hence with this faith alone Sūradāsa solicits Rādhā to bless him with the boon of devotion to Kṛṣṇa. Thus it is evident that Rādhā is the delightful digit in the orb of Kṛṣṇa's divinity, competent to bless with the favour of Kṛṣṇa whomsoever she so desires to bless. The image of Rādhā in this form is indeed an original concept of

1. S.L. 44.

2. ब्रजहि बसै आपुरि बिसरयो ।  
 प्रकृति पुरुष रुकै करि जानहु नातनि भेद बतायो ।  
 वै तु जोव रुक तम दोउ सुख करन उपजायो । S. S. 10-26.  
 Also  
 तब नागरि मन हृष दई ।  
 नेह सुरातन जानि प्यास कौ अति आनंद भई ।  
 प्रकृति पुरुष नारी सै वै पति काहे भूलि गई । Ibid 10-22.



There is above all a fine sense of all excellence and human affection. Particularly in the Kṛtā songs, Kṛtā is eventually both human and human, but not devoid of his divinity placing himself above the common status of the human society. The specific purpose of placing Kṛtā in a higher sphere has in fact influenced Śhrīrāma to resort to the Kṛtā diction. The result of which is the image of Kṛtā in Śhrīrāma's concept, appearing in all its aspects as beautiful, tender, graceful, sweet, joyful, active and a marvellous embodiment of Kṛtā.

### Śhrīrāma

Śhrīrāma is the centre of attraction of Kṛtā and is the leading heroine of the songs of Śhrīrāma. She is installed there as an essential complement to the personality of Kṛtā. From the philosophical point of view Śhrīrāma represents the very vital force (or energy) of Kṛtā, in other words she is the Kṛtā of the Kṛtā in a spiritual form. She is the symbol of Kṛtā. In the very first meeting Kṛtā himself has suggested that he is no other than Śhrīrāma and Śhrīrāma has descended to this earth to associate herself with him, as she is no other than his essential counterpart, the Kṛtā herself.

Devotion to Śhrīrāma is the regulation of Kṛtā's Kṛtā; hence with this title alone Śhrīrāma is called Kṛtā. To know him with the form of devotion to Kṛtā. That is in essence, that Śhrīrāma is the spiritual Kṛtā in the end of Kṛtā's divinity, equivalent to Kṛtā in the lower of Kṛtā's divinity, she is known to Kṛtā, the image of Kṛtā in this form is known as spiritual Kṛtā.



Sūradāsa alone, for Vallabha has given no place to Rādhā in his system of thought. It is only Viṭṭhalanātha who has taken into account the figure of Rādhā. In view of this it seems that Sūradāsa might have been influenced by the tradition handed down to him by Jayadeva, Vidyāpati and Candīdāsa, and it is no wonder that Viṭṭhalanātha himself must have been forced to acknowledge Rādhā on the basis of these songs of Sūradāsa. From a devotional point of view Rādhā is the symbol of a favourite devotee who has succeeded by virtue of his deep devotion to arrest the object of devotion, and even to enjoy full identity with the object of devotion.

So far as the poetic representation is concerned Sūradāsa introduced Rādhā as the spouse of Kṛṣṇa. In his Kūṭa songs indications to this effect are so very vivid. She is represented as a well developed young damsel of bright complexion and her limbs possessed of unparalleled grace and exquisite beauty.<sup>1</sup> In the earlier associations Rādhā is an artless but a talkative young girl who has a spontaneous attraction for Kṛṣṇa who was her playmate in early childhood.<sup>2</sup> Kṛṣṇa too is no less attracted towards her and both of them draw nearer to each other. Their early contacts display meagre attachment. No doubt there is the eagerness moderated with bashfulness which is so natural in adolescence. In the process of time attraction develops into attachment which culminates in an unflinching love settled deeply in the hearts of the loving pair. At this stage Kṛṣṇa and Rādhā are beyond puerility. They are a fiancé and a fiancée.<sup>3</sup> To lend a celestial colouring to the young Kṛṣṇa and youthful Rādhā and thereby to introduce the supernatural element

1. Pada 44, 45, 46.

2. Pada 29.

3.

प्रथम स्नेह दुहन् मन मानी।  
सूरदास नागरी उत नागरी राधा दोउ मिलि गइ। S.S. 10-14.



...alone, for Vallabha has given no place to Rādhā in his system of thought. It is only Vīṭthalanātha who has taken into account the figure of Rādhā. In view of this it seems that Śrīdhara might have been influenced by the tradition handed down to him by Jayadeva, Vidyapati and Candānā, and it is no wonder that Vīṭthalanātha himself must have been forced to acknowledge Rādhā on the basis of these songs of Śrīdhara. From a devotional point of view Rādhā is the symbol of a favourite devotee who has succeeded by virtue of his deep devotion to attain the object of devotion, and even to enjoy full identity with the object of devotion.

So far as the poetic representation is concerned Śrīdhara introduced Rādhā as the spouse of Kṛṣṇa. In his Rāga songs indications to this effect are so very vivid. She is represented as a well developed young damsel of bright complexion and her limbs possessed of unparalleled grace and exquisite beauty.<sup>1</sup> In the earlier associations Rādhā is no earlier but a talkative young girl who has a spontaneous attraction for Kṛṣṇa who was not attracted in early childhood.<sup>2</sup> Kṛṣṇa too is no less attracted towards her and both of them draw nearer to each other. Their early contacts display marks of attachment. No doubt there is the eagerness associated with bashfulness which is so natural in adolescence. In the process of time attraction develops into attachment which culminates in an unflinching love settled deeply in the hearts of the loving pair. At this stage Kṛṣṇa and Rādhā go beyond friendship. They are a fiancé and a fiancée. To have a spiritual colouring to the young Kṛṣṇa and youthful Rādhā and thereby to introduce the supernatural element

1. Padma 44, 45, 46.

2. Padma 53.

3. ...



in Kṛṣṇa's sport is the main object of Śūrādāsa's characterisation.

He has presented countless portraits of the pleasant movements of this loving couple which are so very charming. With an unrivalled skill he has delineated the distinction between the mental attitudes of Rādhā and Kṛṣṇa on the one hand and their social behaviour on the other. The development of Rādhā's devotion towards Kṛṣṇa is gradually described in all its stages from attraction to complete submission or self-resignation.<sup>1</sup> Rādhā is portrayed by Śūrādāsa in a state of mental struggle — she has lost interest in the daily course of life yet she is suffering from reserve and also from the fear of her parents.<sup>2</sup> Her simplicity is found transforming into sagacity, and in the company of Kṛṣṇa she is also changed. She outwits Kṛṣṇa in her jests and throws him at his wit's end. In the episode of Dānalīlā her submission to love is in evidence. She is lost in love and like most of the other Gopikās she also cares little for the limitations, either secular or sacred. Kṛṣṇa receives Rādhā as the emblem of genuine feelings and commiserates with her distress of separation. He allows himself freely to be associated with her and grants her the pleasure of his company. The skill of Śūrādāsa in putting together the youthful sports of Kṛṣṇa and his amorous indulgences is indeed charming. The real phase of love dawns the approach of youth. Her personal charms are aglow with the brilliance of Kṛṣṇa's love and her eyes betray an attraction which is not very common.<sup>3</sup> Her brows simulate the form of a bow which releases the succession of shafts in the form of graceful glances. In this way Rādhā and Kṛṣṇa figure as a couple and the scenes of their union and separation present their love in all its vicissitudes.

1. The various stages of devotion are given as follows in the Nārada-bhakti-Sūtra-- गुणमाहात्म्यासक्ति, स्मरणासक्ति, पूजासक्ति, रूपसक्ति, दास्यासक्ति, सख्यसक्ति, दास्यलयासक्ति, काम्तासक्ति, भानिर्वेदनासक्ति, तन्मयतासक्ति, परमविरहासक्ति ।



in Kishore's story is the main object of the present  
characterisation.

He has presented composite portraits of the pleasant  
movements of this loving couple which are so very charming.  
With an unvarnished skill he has delineated the distinction  
between the mental attitudes of Kishore and Kishori on the  
one hand and their social behaviour on the other. The  
development of Kishore's devotion towards Kishori is gradually  
described in all the stages from attraction to complete  
sublimation or self-sacrifice. <sup>1</sup> Kishore is portrayed as  
overwhelmed in a state of mental struggle — who has lost  
interest in the daily course of life yet who is not losing  
from reserve and also from the love of her parents. <sup>2</sup>  
Her eligibility is found transforming into reality, and  
in the company of Kishore she is also changed. The outlook  
Kishore in her life and shows him at his end. In  
the episode of Kishore's sublimation to love is in  
evidence. She is lost in love and like most of the other  
girls she also craves little for the material, either  
secular or sacred. Kishore receives Kishore as the emblem  
of genuine feelings and commiserates with her distress  
of separation. He allows himself freely to be overwhelmed  
with her and grants her the pleasure of his company. The  
skill of Kishore in putting together the youthful couple  
of Kishore and his cousin Kishore is indeed touching.  
The real phase of love begins the approach of youth. Her  
personal charms are again with the brilliance of Kishore's  
love and her eyes betray an attraction which is not very  
common. <sup>3</sup> Her proper attitude the form of a new world  
Kishore the association of Kishore in the form of spiritual  
glance. In this way Kishore and Kishore Kishore as a couple  
and the nature of their union and separation is clear.

<sup>1</sup> The various stages of devotion are given as follows:  
The first stage is attraction, the second is love, the third is  
devotion, the fourth is self-sacrifice, the fifth is sublimation.



The character of Rādhā is presented in two ways: one through the emissaries during the period of wooing and on such occasions when Rādhā was found cross, and second, through her friends after the love between Rādhā and Kṛṣṇa had become an accomplished fact. The lyrics that treat of the union generally present a description of both the partners.<sup>1</sup> Few are such songs as present Rādhā all alone. She is a paragon of beauty (Sahaja Rūpa Kī Rāsī)<sup>2</sup> and even without any decoration she excels other damsels fully decorated. The decorations only go to enhance her natural charms as though a golden creeper is gifted with natural fragrance and nectar as well.<sup>3</sup> The beauty of her limbs is simply unique, all the same the beauty of her eyes needs a special mention.<sup>4</sup> The grace that she assumes in the amorous sports has been the source of various similes and poetic fancies.<sup>5</sup>

Rādhā is presented in three different situations — one, as a clever, serious, unsatiated Parakīyā heroine, second, as a proud, self-conceited and at times wrathful Svakīyā and third, as a serene, grave lady distressed by separation (Viraha-taptā). To the same extent in which the character of Rādhā is charming in her outer appearance she is so much an emblem of amorous emotion pertaining to Kṛṣṇa which pervades all her movements. In fact love for Kṛṣṇa is installed in the very image of Rādhā. It is this association with Kṛṣṇa that has from the very beginning initiated her in the art of love and her cleverness grew more and more along with the depth and firmness of her affection for him.

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1. Pada 56 to 61.

2. Pada 55.

3. Pada 48.

4. Pada 51, 52, 53.

5. Pada 44.



The character of Rādhā is presented in two ways: one through the sentiment during the period of wooing and on such occasions when Rādhā was found alone, and second, through her friends after the love between Rādhā and Kṛṣṇa had become an accomplished fact. The lyrics that treat of the union generally present a description of both the partners. <sup>1</sup> Few are such songs as present Rādhā all alone. She is a paragon of beauty (śobhā Rūpa Kī Kīrti) and even without any decoration she excels other damsels truly decorated. The decorations only go to enhance her natural charms as though a golden sweater is gifted with natural fragrance and nectar as well. <sup>2</sup> The beauty of her limbs is simply unique, all the more the beauty of her eyes needs a special mention. <sup>3</sup> The grace that she assumes in the graceful sports has been the source of various smiles and poetic fancies. <sup>4</sup>

Rādhā is presented in three different situations — one, as a clever, serious, untutored pariaha's brother, second, as a friend, self-complacent and at times wrathful towards and third, as a servant, grove lady distressed by separation (Vṛndā-śepā). To the same extent in which the character of Rādhā is changing in her outer appearance she is so much an exhibit of ancient emotion pertaining to Kṛṣṇa which pervades all her movements. In fact love for Kṛṣṇa is installed in the very image of Rādhā. It is this association with Kṛṣṇa that has been the very beginning of her life in the art of love and her clearest love now and then along with the depth and firmness of her affection for him.

1. Pads 35 to 41.

2. Pads 32.

3. Pads 42.

4. Pads 31, 33, 34.

5. Pads 44.



After realising the mysteries of the secret love her keen intelligence, steadfast leanings and caution all went to conceal her love for Kṛṣṇa. It is so very evident that Rādhā has become an arch pretender even in the presence of her intimate friends and her mother. The natural reserve which a young maiden suffers on account of the social barriers no doubt stands in the way of her frequent meetings with Kṛṣṇa, and that is mainly the source of her distress, yet whenever the occasion permits a meeting, the flirting mind deeply saturated with love goes beyond control and Rādhā has often transgressed the limits in the course of her meetings with Kṛṣṇa in their usual trysts.<sup>1</sup> She is portrayed by Śuradāsa as one capable of captivating Kṛṣṇa in every phase be it modest, bashful, jovial or proud. Still the inseparable thirst for association with Kṛṣṇa remains ever fresh; for the maintenance of secrecy becomes the prime concern of the loving couple. The greater the obstructions in love, the greater is the warmth of love.<sup>2</sup> One of the causes for accelerating the vigour is the polygamous tendency of Kṛṣṇa which often disturbs the uniformity in the progress of affection. This is clearly responsible for presenting Rādhā in different mental attitudes and she in her wrathful state of mind is represented as though she were the wedded wife of Kṛṣṇa having full hold over him. In such a situation the character of Rādhā has always evinced the sense of gravity and serenity of affection, the predominance of the beloved and the importance of the concentrated affection. While attempting to present the picture of Rādhā Śuradāsa has displayed complete hold of Rādhā over the heart and soul of Kṛṣṇa. In the state of union Rādhā is the image of joy, happiness, joviality,

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1. Pada 40, 48, 67.

2. S.L. 3.



After realising the mysteries of the secret love her keen  
 intelligence, steadfast feelings and caution all went to  
 conceal her love for Karna. It is so very evident that  
 Karna has become an arch pretender even in the presence  
 of her intimate friends and her mother. The natural  
 reserve which a young maiden suffers on account of the  
 social barriers no doubt stands in the way of her frequent  
 meetings with Karna, and that is mainly the source of her  
 distress, yet whenever the occasion permits a meeting, the  
 flitting mind deeply agitated with love goes beyond control  
 and Karna has often transgressed the limits in the course  
 of her meetings with Karna in their usual trysts. She is  
 portrayed by Shudhama as one capable of captivating Karna  
 in every phase be it modest, bashful, jovial or proud.  
 Still the inseparable chain for association with Karna  
 remains ever firm; for the maintenance of secrecy becomes  
 the prime concern of the loving couple. The greater the  
 obstructions in love, the greater is the warmth of love.  
 One of the causes for accelerating the vigour is the  
 polygamous tendency of Karna which often disturbs the  
 uniformity in the progress of affection. This is clearly  
 responsible for presenting Karna in different mental  
 positions and she in her watchful state of mind is represented  
 as though she were the wedded wife of Karna having full  
 hold over him. In such a situation the character of Karna  
 has always evinced the sense of gravity and solemnity of  
 affection, the predominance of the beloved and the importance  
 of the concentrated affection. While attempting to present  
 the picture of Karna Shudhama has displayed complete hold  
 of Karna over the heart and soul of Karna. In the state  
 of union Karna is the image of joy, happiness, joviality.



inquisitiveness and of love deeply seated;<sup>1</sup> but in separation her character is no doubt varied — her dexterity, joviality and sprightfulness disappear and yield place to gravity and melancholy befitting a lady in love.<sup>2</sup>

In this context it would not be out of place to attempt a critical study of Rādhā's character from purely a rhetorical point of view. Sūradāsa has given free vent to his imaginative skill in all such places where he has presented Kṛṣṇa in his youthful revelries. In the compositions of Jayadeva, Vidyāpati and Candīdāsa there is a delineation of Rādhā, but it is among the followers of the Nimbarka school that Rādhā has for the first time been recognised as the beloved of Kṛṣṇa.<sup>3</sup> Among the predecessors of Sūradāsa it is Jayadeva who in his Gīta-Govinda has first drawn the picture of Rādhā in her amorous grace. She is there a youthful, loving and eager character. She is one of the many Gopikās and is aware that Kṛṣṇa is pleasure-seeking and dallies with many a damsel.<sup>4</sup> She is also equally given to sportiveness and is bold enough to be attracted by the charm of Kṛṣṇa.<sup>5</sup> She has little feeling of jealousy with other maidens and has sufficient strength to put up with all odds and evens to hit her target, namely the achievement of Kṛṣṇa's love. The shackles of natural bashfulness suddenly disappear, and the tide of love appears surging with amorousness. The depth of her love cannot be fathomed and her freedom contributes a good deal towards her charms.<sup>6</sup> Such is the Rādhā of Jayadeva. The Rādhā of Vidyāpati is, however, in the full bloom of adolescence. It is the striking

1. Pada 19, 21 to 25.

2. Pada 41, 42, 43, 95.

3. अङ्गे तु वामे वृषभानुजां मुदा विराजमानानुरूपसौमगाम् ।

सखिसहस्रैः परिसेवितं सदा स्मेरमदेनीं रसकेलिकामदाम् । द्वाभ्यामौकीसौत्र ।

4. <sup>a</sup> अनिकनारी परिश्रमसम्युत्फुरन्मनोहरा विलासलालम् । जी० गो० १-३-१२, <sup>b</sup> जी० कदम्बनितम्बवतीमुखं पुनः लम्बितलोमम् । Ibid 2, 3-4.

5. चंद्रकचारुमयूरशिखण्डकमण्डलवलीकितवेशम् ।

6. प्रचुरपुरंदरधनुर्ललितमेकुरमुदरसुभेगम् । Ibid 2, 3-4.

7. स्मरसमरोचितविरचितवेशम् । गलितकुसुमदलविलुलितनेत्रम् । कापिनपलाप्रयुरिषुणविलसति युवतिरधिकमुणा ॥ Ibid 7-14-1.



indifferent and of love deeply seated; but in separation  
 her character is no doubt varied — but differently, joyfully  
 and with a brightness of spirit and kind place to gravity and  
 nobly believing a lady in love.

In this context it would not be out of place to attempt  
 a critical study of Radha's character from purely a poetical  
 point of view. Swamiji has given free vent to his imagina-  
 tive skill in all such places where he has presented Kṛṣṇa  
 in his youthful ravishes. In the composition of Jayadeva,  
 Vidyapati and Candideś there is a delineation of Radha,  
 but it is among the followers of the Nimbarka school that  
 Radha has for the first time been recognised as the beloved  
 of Kṛṣṇa. Among the predecessors of Jayadeva it is Jayadeva  
 who in his Gita-Govinda has first drawn the picture of Radha  
 in her amorous grace. She is there a youthful, loving  
 and eager character. She is one of the many gopis and  
 is aware that Kṛṣṇa is pleasure-seeking and delirious with  
 many a dalliance. She is also equally given to sportiveness  
 and is bold enough to be attracted by the charms of Kṛṣṇa.  
 She has little feeling of jealousy with other gopis and  
 has sufficient strength to put up with all such and even  
 to hit her target, namely the achievement of Kṛṣṇa's love.  
 The shades of natural bashfulness suddenly disappear  
 and the tide of love sweeps surging with momentum.  
 The depth of her love cannot be fathomed and her freedom  
 contributes a good deal towards her charm. Such is the  
 Radha of Jayadeva. The Radha of Vidyapati is, however,  
 in the full bloom of adolescence. It is the morning

1. Pada 16, 21 to 25.
2. Pada 41, 42, 43.



fancy of Vidyāpati to conceive Rādhā in a form which combines childhood with the early youth, so much so that the pair of Rādhā's eyes has covered the entire range up to her ears.<sup>1</sup> Rādhā is a simple girl unaffected by the consciousness of her youth at the stage she comes across Kṛṣṇa. Their meeting is also curious and their union and separation present beautiful pictures of the youthful couple. The lyrics of Vidyāpati make considerable mention of the good offices of the emissaries as well. They act as clever go-betweens from both the sides and execute the task with great efficiency. At last the love is accomplished. Rādhā knows no bounds to her joys and could not help to ejaculate 'What to speak of my rejoicings, my friend! Mādhava is now a daily visitor to my place'.<sup>2</sup> In short Rādhā of Vidyāpati is a young girl to begin with, then a simple artless girl, then devoted to pleasantries and in her mature form she is in heart and soul transmuted into Kṛṣṇa and nothing else.<sup>3</sup> The culmination of her bliss lies in untold ecstasy and joyful sports become the inseparable feature of her portrait.

Rādhā of Candīdāsa is so much different from that of Jayadeva and Vidyāpati. Her make-up is of more tender feelings and her character is highly sentimental. It appears she is from the beginning to the end a person given to melancholy and her portrait is one that is constantly shedding tears. Her life is absorbed in Kṛṣṇa all the time and marvellous is her affection towards him. She is beside herself even with the slightest apprehension of the disaster of separation. She craves only for being an inseparable associate of Kṛṣṇa, but does not feel restless about the revelries of love.<sup>4</sup>

1. शैशव यौवन दुहु मिलि गेल । अवध कपुंथ दुहु लोचन मेल । वि० प०.  
वचनक चातुरि लहुलहु हास । धरनीस चाद करत परकास ॥
2. कि कहुब रे साखि आनंद धोर । चिर दिने माधव मंदिर मोर ।  
दारुन बसन्त जात दुख दैत । हरिमुख देखते सब दुख गेल ॥ Shb'd.
3. a विद्यापति की राधा कइचि मो का समाधि रूप है । जयदेव की राधा की गति  
उसमें शरीर का भाग अधिक है हृदय का कम x x x -- (Dr. G. C. Sen)  
b विद्यापति की राधा में प्रेम की उमेशा विलास अधिक है उसमें गम्भीरता कम  
अटल स्थैर्य नहीं है । R. Tagore.
4. उमि मोर पाति नाम मो गति मन जहि आन भया । च० प०.



tendency of Vidyapati to conceive Rādhā in a form which  
 combines childhood with the early youth, so much so that  
 the pair of Rādhā's eyes has covered the entire range up to  
 her ears. Rādhā is a simple girl unaffected by the  
 consciousness of her youth at the stage she comes across  
 Kṛṣṇa. Their meeting is also curious and their union and  
 separation present beautiful pictures of the youthful  
 couple. The lyrics of Vidyapati make considerable mention  
 of the good offices of the emissaries as well. They act as  
 clever go-betweens from both the sides and execute the task  
 with great efficiency. At last the love is accomplished.  
 Rādhā knows no bounds to her joys and would not help to  
 ejaculate: 'What to speak of my rejoicings, my friends! Rādhā  
 is now a daily visitor to my place.' In short Rādhā of  
 Vidyapati is a young girl to begin with, then a simple girlless  
 girl, then devoted to pleasantness and in her mature form she  
 is in heart and soul transmuted into Kṛṣṇa and nothing else.  
 The culmination of her bliss lies in unbridled ecstasy and  
 joyful sports become the inseparable feature of her portrait.  
 Rādhā of Candibān is so much different from that of  
 Jayadeva and Vidyapati. Her make-up is of more tender feelings  
 and her character is highly sentimental. It appears she is  
 from the beginning to the end a person given to melancholy and  
 her portrait is one that is constantly weeping tears. Her  
 life is absorbed in Kṛṣṇa all the time and her devotion is not  
 slightest apprehension of the disaster of separation. She  
 craves only for being an inseparable associate of Kṛṣṇa,  
 but does not feel restless about the possibility of loss.



Candīdāsa has always tried to present Rādhā as a Parakīyā heroine and the delicacy of situation thus presents the very subtle attitude of mind and tender feelings of her affectionate heart. She is an unrivalled picture so far as the identity of purpose and of mind are concerned. She is not a timid beloved afraid of the popular reproach but in a sense she is first a devotee and then a beloved. Compared to the Rādhā presented by the above-mentioned poets, the Rādhā of Sūra is, indeed, substantially different. She is much unlike the Rādhā of Jayadeva who is essentially amorous and in full bloom of youth, nor <sup>is</sup> she like the Rādhā of Vidyapati who is only a beloved on the verge of fresh youth. She is not even like the Rādhā of Candīdāsa who is completely Parakīyā. Sūra's Rādhā is neither an ordinary Gopī nor is she much different from it. She is the wife of Kṛṣṇa and hence she is a Svakīyā heroine. Her personality is obviously distinct and impresses itself as it were in full form. Rādhā of Sūra is more stiff than that of Candīdāsa who gets easily persuaded by the solicitations of Kṛṣṇa. Sūradāsa's Rādhā is more conscious of herself and does not easily give in to Kṛṣṇa who is restless on account of her separation. Kṛṣṇa is reported to have fallen in swoon, yet it does not stir Rādhā at all. All the same with this much of conceit she is confident of Kṛṣṇa being wholly and solely hers. It is only when she comes to know that Kṛṣṇa is going away from her house that the tide of her affection rends the barrier of conceit and she tarries for a moment to dress up and convey to her paramour through her friend that she is following him almost at his heels. In order to make these episodes more striking Sūradāsa has subscribed to the growth of affection between Rādhā and Kṛṣṇa, the pleasant ground of the land of Braja, and the sweet panorama of nature's

1. कान्हे जीवन जाति प्रान धन र दुइ आखिन तारा /  
परान अधिक हियार पुतली निमि के निमि के हस्त ॥ चं० दा०.



Candâra has always tried to present Kâra as a pathetic heroine and the delicacy of situation thus presents the very subtle attitude of mind and tender feelings of her affectionate heart. She is an untrivial picture no far as the identity of purpose and of mind are concerned. She is not a faint beloved afraid of the popular reproach but in a sense she is first a devotee and then a beloved. Compared to the Kâra presented by the above-mentioned poets, the Kâra of this is, indeed, substantially different. She is much unlike the Kâra of Jayadeva who is essentially amorous and in full bloom of youth, nor like the Kâra of Vidyapati who is only a beloved on the verge of fresh youth. She is not even like the Kâra of Candâra who is completely pathetic. Kâra's Kâra is neither an ordinary good nor is she much different from it. She is the wife of Kâra and hence she is a deviant heroine. Her personality is obviously distinct and impresses itself as it were in full form. Kâra of this is more still than that of Candâra who gets easily persuaded by the sollicitations of Kâra. Kâra's Kâra is more conscious of herself and does not easily give in to Kâra who is weak as a woman of her reputation. Kâra is reported to have fallen in love, yet it does not stir Kâra at all. All the same with this much of consent she is conscious of Kâra being wholly and solely hers. It is only when she comes to know that Kâra is going away from her house that she is at her affectionate towards the barrier of consent and she suffers for a moment to break up and convey to her partner through her friend that she is following him almost at his heels. In order to make known to Kâra that she is not attached to him, she is reported to have written a letter at the time of her departure, and the most poignant of Kâra's

1. Kâra's Kâra is more conscious of herself and does not easily give in to Kâra who is weak as a woman of her reputation.



life associated with it. Moreover the love of Rādhā and Kṛṣṇa, in the hands of Śūrādāsa becomes more or less a domestic affair — a feature totally absent in the depiction of this episode by other poets. Śūra has placed Rādhā on a high pedestal of chastity; a celestial sacredness thus enwraps the normal attraction towards beauty and consequent craving for it. In the poetry of Śūrādāsa beauty thus ceases to be an object of incestuous passion which is mostly the vital element in the majority of romantic poetry. Śūrādāsa takes an account of all the features of amorousness, still he is above the degenerate romanticism and even his reader remains uniformly regardful for the venerable couple of Rādhā and Kṛṣṇa. His poetic art, therefore, bears a vivid stamp of his serene heart, unflinching devotion and purity of mind and spirit with which he infuses his hero and the heroine and places them above the level of lascivious longing for what appears to be comely and beautiful.

#### Emotional and Sentimental Suggestion

In Śūra's poetry Sentiments (Rasa) of diverse types are expressed in various ways. Nevertheless the predominating Sentiment in his Kūṭa lyrics is the Sentiment of love expressed in three different forms of devotion — Vinaya, Vātsalya and Mādhurya. According to some critics in his adorative songs there prevails on the whole the Sentiment of quietitude (Śānta Rasa)<sup>1</sup> but in fact what appears as such is essentially the feeling of devotion (Bhakti-bhāva) which permeates all his poetry. In such songs the permanent emotion (Sthāyī bhāva) of the sentiment of quietitude — despondency (Nirveda)—is not appreciably visible but what is so evident is the deep love towards the Supreme Being

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1. Śūra Sāhitya Kī Bhūmika.



this associated with it. Moreover the love of Kālidāsa and  
 Kṛṣṇa, in the hands of Kālidāsa becomes more or less a  
 domestic affair — a feature totally absent in the  
 depiction of this episode by other poets. Kṛṣṇa has placed  
 Kālidāsa on a high pedestal of chastity; a celestial womanhood  
 thus awakes the normal attraction towards beauty and  
 consequently craving for it. In the poetry of Kālidāsa  
 beauty thus seems to be an object of tremendous passion  
 which is nearly the vital element in the majority of romantic  
 poetry. Kālidāsa takes an account of all the tribulations of  
 Kṛṣṇa, still he is above the degenerate romanticism  
 and even his tender feelings are tinged with the  
 sternness of Kālidāsa and Kṛṣṇa. His poetic art,  
 therefore, bears a vivid stamp of his stern heart,  
 unflinching devotion and purity of mind and spirit with  
 which he follows his hero and the heroine and places them  
 above the level of insensibility longing for what appears to  
 be common and beautiful.

#### Emotional and Sentimental Romanticism

In Kṛṣṇa's poetry sentiments (Rasa) of diverse types  
 are expressed in various ways. Sorrowfulness is the predominant  
 sentiment in his Kṛṣṇa lyrics in the sentiment of love  
 expressed in three different forms of devotion — Vraja,  
 Vāṇarāja and Nāṭyarāja. According to some critics in his  
 romantic songs there prevails on the whole the sentiment  
 of pathos (Rasa) but in fact what appears to  
 him is essentially the feeling of devotion (Rasa) which  
 which permeates all his poetry. In such cases the sentiment  
 emotion (Rasa) of the sentiment of devotion —  
 (Rasa) is not especially visible but what  
 is so evident in the song that the sentiment being



(Bhagavat-Viṣayā Rati). It is in fact the poetic art of Sūra that has contributed an element of sobriety even to this aspect of Rati. Hence it will be more appropriate to class this peculiar type of love as the sentiment of devotional love (Bhakti-Rāsa). The author of Ujjvalanīlamani has chosen to name it as the Bright Sentiment technically called 'the Ujjvala Rasa'.<sup>1</sup> Dr. H.P. Dvivedī is inclined to assign the name of Ujjvala Rasa to Bhakti Rasa presumably on the authority of the Ujjvalanīlamani.<sup>2</sup> The substratum (Āśraya) of this sentiment is no doubt the devotee and in the present case the poet Sūradāsa himself, and the determinant (Ālambana) is the merciful, kind-hearted and benevolent Lord. The miseries of this world multiplied by various passions, the ephemeral character of the universe and the unsubstantial nature of all that is contained therein are the factors (Uddīpana) that promote this sentiment and its after-effects (Vyabhicāribhāvas) are the piteous plight of the devotee, a feeling of self-reproach and the enlightenment of the inner-self. A complete unfoldment of all these factors contribute to the full development of Bhakti Rasa, for then there is the apposite mingling of complementary feelings of self-surrender, beseeching attitude, the expression of utter helplessness and a spirit of solicitude for divine grace and for the grant of never-failing spirit of devotion unto the Lord.

In these songs the poet, on the one hand as a devotee in the most ordinary state of emotion, attempts at the cessation of his senses to perform their natural functions, and admonishes his self to desist from the attractions of mundane life and thereby deliver itself from worldly miseries and attachment, and on the other, he dwells on the mercy and benevolence of

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1. Ujjvalanīlamani.

2. H.S. Bhūmika.



(Mhagavat-Vishay Natil). It is in fact the poetic art of  
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 has chosen to name it as the bright sentiment technically  
 called 'the Ujjvala Nam'.<sup>1</sup> Dr. H. R. Srinivasan is inclined to  
 assign the name of Ujjvala Nam to Bhakti Nam presumably  
 on the authority of the Ujjvalamangalika.<sup>2</sup> The understanding  
 (Kavya) of this sentiment is no doubt the devotee and in  
 the present case the poet Bhagavata Prasad, and the determinants  
 (Alambana) is the merciful, kind-hearted and benevolent Lord.  
 The sentiment of this world is multiplied by various passions,  
 the ephemeral character of the universe and the unimpassioned  
 nature of all that is contained therein are the factors  
 (Uddipana) that produce this sentiment and the after-effects  
 (Vyabicharishvaya) are the pitiless plight of the devotee, a  
 feeling of self-negation and the enlightenment of the inner self.  
 A complete unfoldment of all these factors contribute to  
 the full development of Bhakti Nam, for there is the  
 opposite mingling of complementary feelings of self-negation,  
 passionate attitude, the expression of other helplessness  
 and a spirit of solicitude for divine grace and for the  
 grant of never-failing spirit of devotion unto the Lord.  
 In these songs the poet, on the one hand as a devotee  
 in the most ordinary state of emotion, attempts at the correlation  
 of his senses to perform their natural functions, and acknowledges  
 his will to detach from the attractions of mundane life and  
 thereby deliver himself from worldly desires and attachment,  
 and on the other, he dwells on the mercy and benevolence of

1. Ujjvalamangalika.  
 2. H. R. Srinivasan.



God and desires to be in complete unison with Him.

Then again those lyrics which delineate Kṛṣṇa in the swing of his juvenile sports present a manifestation of filial affection or the Vātsalya Rasa. Filial affection too is that variety of love which has reference to such objects as the son, the pupil and others in locofilii. According to the schools of early poets such affection is only a form of emotion (Bhāva) — a variety of Rati, but its enduring character has brought into being an independent Rasa called Vātsalya, which in the hands of Sūra has risen to the status of Rasa on par with Bhakti.<sup>1</sup>

In Hindi Literature specially among the followers of Vallabha, Kṛṣṇa in his infant form has been recognised as an object of devotion in which his sports occupy a prominent place. In the songs describing the sports of young Kṛṣṇa the Bhakti has been correlated with the Bhakti in any other form. This has been largely responsible for the predominance of Vātsalya in the compositions of Sūradāsa and in those of the other poets of the Puṣṭi School. While describing such sprightly sports of young Kṛṣṇa the main object of the poet is to establish complete identity with his object of affection. Nanda and his spouse Yaśodā in particular are the substrata (Āśraya) of affection in reference to the Bālalīlā of Kṛṣṇa. Yaśodā plays a double role — the woman and the mother — and her affection towards Kṛṣṇa represents the true Vātsalya Rasa or filial sentiment. Bala-Kṛṣṇa being the sole determinant (Ālambana), his sports and his movements that are artlessly simple, are the excitants (Uddīpana) and joviality of the mother and her delight are the ensuants (anubhāvas) that bring forth the sentiment of Vatsala. Like the erotic

1. वत्सलोऽपि दृष्टो रसः ।



God and desires to be in complete union with Him. Then again those lyrics which delineate Kṛṣṇa in the swing of his juvenile sports present a manifestation of filial affection on the Vāsudevāya Rāsa. Filial affection too is that variety of love which has reference to such objects as the son, the pupil and others in loco filii. According to the schools of early poets such affection is only a form of emotion (bhāva) — a variety of Rati, but its enduring character has brought it into being an independent Rāsa called Vāsudevāya, which in the hands of Kṛṣṇa has risen to the status of Rāsa proper with Bhakti. In Hindi literature specially among the followers of Vaiṣṇava, Kṛṣṇa in his infant form has been represented as an object of devotion in which his sports occupy a prominent place. In the songs describing the sports of young Kṛṣṇa the Bhakti has been correlated with the Bhakti in any other form. This has been largely responsible for the predominance of Vāsudevāya in the compositions of Vāsudevāya and in those of the other poets of the Rati school. While describing such brightly sports of young Kṛṣṇa the main object of the poet is to establish complete identity with his object of affection. Kṛṣṇa and his spouse Yashodā in particular are the subjects (Āhṛaya) of affection in reference to the Bhakti of Kṛṣṇa. Yashodā plays a double role — the woman and the mother — and her affection towards Kṛṣṇa represents the true Vāsudevāya Rāsa or filial sentiment. Kṛṣṇa-Yashodā being the sole determinant (Āhṛaya), his sports and his sentiment that are exclusively simple, are the elements (Bhāva) and feelings of the mother and her delight and the sentiment (Bhāva) that bring forth the sentiment of Vāsudevāya. This sentiment



sentiment the Vātsalya Rasa too has twofold form - union and separation (Sanyoga and Vipralambha). Though Sūra is equally adept in the manifestation of both these aspects, in his Kūṭa songs only one form, that of union, is mainly manifested. The aid of the Svabhāvekti Alāṅkāra is invoked by the poet in the representation of this sentiment. The poet is conversant with child-psychology and he has even introduced at places the element of marvel while describing Kṛṣṇa's sports. The marvel is no doubt merely ancillary and holds only a subordinate position. Whatever it may be the marvellous too has for its subject the uncommon beauty of Kṛṣṇa which is represented in its varied aspects. Such descriptions of that charming limbs of Bāla Kṛṣṇa have been frequently repeated, but it is no flaw as it does in fact promote the sentiment of Vātsalya. Here the poet has given an indication of his fondness for amusements and has also exhibited his skill in creating a sense of wonder and curiosity mixed with mysticism.

In both these types of lyrics - adorative and affectionate - the sentimental aspect is more prominent than the artistic one. The manifestation of feelings in them is but natural and spontaneity of expression would leave no room for figurative indulgence. The poet, however, resorts to the use of mysterious expression through the aid of metaphorical hyperbole when his muse soars above the range of feelings and he finds the aid of ordinary figures of speech inadequate for his requirements. In his description of objects he refers merely to Upamānas (the objects of comparison) and herein lies his Kūṭatva (obliquity). For example in the poem 'Nāri eka dāsaum̐dasi vicarati'<sup>1</sup> Māyā is spoken of as a woman and in 'Madhan ju yaha meri ika gāi'<sup>2</sup> Trṣṇā (ambition) is represented as a cow.

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1. Pada 138.

2. Pada 2.



sentiment the Vāsalya Kṛmā too has twofold form - union and separation (Sanyoga and Vipralambha). Though Sūtra is equally adept in the manifestation of both these aspects, in his Kṛmā songs only one form, that of union, is mainly manifested. The aid of the Vyākhyānī Alankāra is invoked by the poet in the representation of this sentiment. The poet is conversant with child-psychology and he has even introduced at places the element of marvel while describing Kṛmā's sports. The marvel is no doubt mainly wondrous and holds only a subordinate position. However it may be the wondrous too has for its subject the uncommon beauty of Kṛmā which is represented in its varied aspects. Such descriptions of that charming limbs of Kṛmā have been frequently repeated, but it is no flaw as it seems in fact promote the sentiment of Vāsalya. Here the poet has given an indication of his fondness for amusements and has also exhibited his skill in creating a sense of wonder and curiosity mixed with mysticism.

In both these types of lyric - descriptive and reflective the sentimental aspect is more prominent than the artistic one. The manifestation of feelings in them is but natural and spontaneity of expression would leave no room for figurative indulgence. The poet, however, resorts to the use of figurative expression through the aid of metaphorical hyperbole when his heart soars above the range of feelings and he finds the aid of ordinary figures of speech inadequate for his requirements. In his description of objects he refers mostly to dramatic (the objects of comparison) and not to the objects of contrast (contrast). For example in the poem 'Kṛmā' and 'Kṛmā' (both) Kṛmā is spoken of as a woman and in 'Kṛmā' Kṛmā is spoken of as a woman and in 'Kṛmā' Kṛmā is spoken of as a woman.



Likewise in describing the limbs of Kṛṣṇa the poet has used the well known standards of comparison such as the lotus, the sun, the moon, Khañjana bird and the like.<sup>1</sup> His versatile genius and tropical expressions fill his songs with a wonder of high order through the unremitting succession of feelings which could not help avoiding abstruseness of expression. This may account for the intricacy of Kūṭa style in these poems. At certain places the poet like Kabir and others has also employed the mode of generalisation for the purpose of manifesting some hidden depths of his feelings, e.g. :-

चकई री बलि बलि चरन सरोवर जहाँ न प्रेम वियोग ।  
 निशिदिन राम राम की कृपा मय रुच नहिं दुल सोग ॥  
 जहाँ सनक सै मीन हंस सिव मुनि जन रहि नल प्रभाप्रकाश ।  
 प्रफुलित कमल निमिष नहिं ससि हर रावत निगम सुवास ॥  
 बैहि सर सुमग मुक्ति मुक्ताफल सुकृत बभूत रस पीये ।  
 सो सर हाँडि कुबुद्धि बिलंगम जहाँ कहा रहि कीये ॥

(O Cakavī - i.e. the individual soul - let us go to that pond of the feet of God where there is no fear of separation in love; where there is always the rain of Rāma Rāma (i.e., the utterance of the name of God); where there is no terror, disease, pain or sorrow; where there are fish in the form of the sages like Sanaka, Sanandana etc., swan in the form of god Śiva and sunshine in the form of saints and ascetics; where the lotuses (hearts of the devotees) are always blooming (merged in eternal bliss) without any fear of the moon (worldly allurements) and where there exists fragrance in the form of the Vedas. In that pond there are pearls in the form of Salvation and nectar in the form of virtues.

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1. Pada 10, 13.

2.5.5, I-337.







O foolish bird! what will you do by staying here and leaving that beautiful pond?).

There is a faint glimpse of the other world in this verse. With this may be compared the following verse of Kabir:-

हंसा प्यारे सरवर तजि कहं जाय ।  
 वैहि सरवर विन मोती चुनते बहुविध कैलि कराय ॥  
 मूल ताल पुरखनि जलझोंह कल गयी कुम्हिलाय ।  
 कह कवीर जो बचकी बिहारे बहुरि मिलै कल धाय ॥<sup>I</sup>

(O dear goose! - the individual soul - why do you leave this pool and go elsewhere? The pool where you used to pick up pearls and make merriments in diverse ways is now dried up, water has forsaken the lotuses which have there on that account, now withered. Kabir says:- should you be separated from this ever-fresh pool now, nobody knows when you will be associated with it again). Here a contrast is made by the poet between the mortal world and the immortal feet of God representing the spiritual realm. Notwithstanding the similarity of the subject matter in the two poems there is obviously a world of difference between the two representations. By the use of metaphors Sūra has rendered his mysterious world more lively, emotional and delightful.

### Śṛṅgāra

In the amorous lyrics the dominant sentiment is that of Śṛṅgāra. In these lyrics both the forms of love - in union and in separation (Sambhoga and Vipralambha) - are fully delineated and the erotic sentiment manifests itself in all its aspects in every detail. Love depicted here is

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1. K. G. 1 -



O foolish bird! what will you do by staying here and leaving this beautiful pond?

There is a faint glimpse of the other world in this verse. With this may be compared the following verse of Kabir:-

तुम क्यों रहो इस पानी में ?  
 तुम क्यों रहो इस पानी में ?  
 तुम क्यों रहो इस पानी में ?  
 तुम क्यों रहो इस पानी में ?

(O dear goose! - the individual soul - why do you leave this pool and go elsewhere? The pool where you used to pick up pearls and make ornaments in diverse ways is now dried up, water has forsaken the lagoon which have there on that account, now withered. Kabir says:- should you be separated from this ever-fresh pool now, nobody knows when you will be associated with it again). Here a contrast is made by the poet between the mortal world and the immortal world of God representing the spiritual realm. Notwithstanding the similarity of the subject matter in the two poems there is obviously a world of difference between the two representations. By the use of metaphors here has rendered his mysterious world more lively, emotional and delightful.

### श्रवणम्

In the previous section the dominant sentiment is that of *Shravanam*. In these lyrics both the forms of love - in union and in separation (*Samyoga* and *Viyoga*) - are fully delineated and the poetic sentiment manifests itself in all its aspects in every detail. Love depicted here is



essentially human. None of Śūra's predecessors has succeeded in bringing out the different phases of union and separation with such minuteness as Śūra in his composition. The beauty lies especially in lending a celestial background to his love episodes and keenness of observation is evident in the vigour of emotional expression of the love sports of Rādhā and other Gopikās with Kṛṣṇa. For it is obvious that no form of affection can have that delightful attraction as would be available in the amorous relation between a man and a woman. The emotions of Rādhā and other maids as portrayed by Śūradāsa may be conveniently classified into three categories -- (1) love before accomplishment (Pūrvānūrāga) which evokes a feeling of eagerness in the hearts of the maids and prompts them along the course of love. This we find only up to the end of Dānalīlā; (2) the accomplished love which presents strikingly the depth of affection both in union as well as in intermittent separation; and (3) a long separation ending in union which presents vividly diverse stages and phases of distress.

We may now treat them in greater detail. The first manifests itself at the first sight of the lover and the beloved. The personal charm of Kṛṣṇa makes an impression on the heart of the Gopīs with an intensity that even at the first sight they are filled with a longing for him. Even in its yearning passion the Gopīs feel delight and they become subject to the natural state of emotion. So is the case with Rādhā who immediately places herself in the position of a belle loving her paramour Kṛṣṇa. Her heart becomes saturated with eagerness, impatience and other ensuant feelings which denote the manifestation of her love for Kṛṣṇa. In union the poet has described the various sports and merriments of Rādhā and Kṛṣṇa in the state of



essentially human. None of these is a mere  
 succeeded in bringing out the different phases of union  
 and separation with such clearness as this in his  
 composition. The beauty lies especially in the  
 celestial background to his love episodes and the  
 observation is evident in the vigor of emotional expression  
 of the love sports of Rādhā and other Gopīs with Kṛṣṇa.  
 For it is obvious that no form of attraction can have that  
 delightful attraction as would be available in the  
 relation between a man and a woman. The emotion of Rādhā  
 and other maidens as portrayed by Śrīdhara may be conveniently  
 classified into three categories -- (1) love before  
 accomplishment (Pūrvabhāva) which evokes a feeling of  
 eagerness in the hearts of the maidens and prompts them along  
 the course of love. This we find only up to the end of  
 Chapter (2) the accomplished love which presents strikingly  
 the depth of attraction both in union as well as in separation;  
 separation; and (3) a love separation ending in union which  
 presents vividly diverse stages and phases of attraction.  
 We may now trace these in greater detail. The first  
 manifests itself at the first sight of the lover and the  
 beloved. The personal charm of Kṛṣṇa makes an impression  
 on the heart of the Gopīs with an intensity that even at the  
 first sight they are filled with a longing for him. Even  
 in the yearning passion the Gopīs feel delight and they  
 become subject to the natural state of union. As is the  
 case with Rādhā who immediately places herself in the  
 position of a lover in love with Kṛṣṇa. Her heart  
 becomes saturated with yearnings, infatuation and  
 burning feelings which demand the satisfaction of her  
 love for Kṛṣṇa. In union the love has reached the various  
 sports and activities of Rādhā and Kṛṣṇa in the absence of



their dalliance and also drawn pen-pictures of their form. His descriptions of māna (anger), manuhāra (supplication) and surati (dalliance) are fascinating and present beautiful specimens of the poet's analysis of the psyche of the loving couple. In describing separation Sūradāsa's skill is at its best. Indeed, the delineation of love in separation is more difficult than that in union for it demands of the poet an insight into the shades and stages of the various feelings and emotions related to the finest sentiment of human heart, i.e., Śṛṅgāra. That is why separation is deemed to be the real feeder and touchstone of love.<sup>1</sup> Sūradāsa has depicted in his Kūṭa lyrics the pangs of separation of Rādhā and Kṛṣṇa, their varying attitudes of mind and feelings of heart and has also described many excitants (uddīpanas) in an extremely vivid and charming manner. In these lyrics the poet has given the minutest details of the love-sports of Rādhā and Kṛṣṇa which indicate his keen observation and intense insight into love-affairs. In separation Sūra has also described the various states of mind, e.g. eagerness (abhilāṣā), anxiety (cintā), memory (smaraṇa), repeating the merits of the object of love (guṇakathana), affliction (udvega), prating (pratāpa), madness (unmāda), disease (vyādhi), stupefaction (jādatā) and swoon (mūrechā).

Sūra has also taken every care to present the varieties of the heroine (Nāyikā-bheda) placing her in different situations, while describing the amorous sports of the couple. This in fact is an essential attribute of the Śṛṅgāra rasa. In the Sāhityalaharī the poet has dwelt upon

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1. न विना विप्रलम्बेन संमोगः पुष्टिमश्नुते ।



their dalliance and also drawn pictures of their love.  
 His descriptions of men (anger), women (suffering)  
 and small (dalliance) are fascinating and present  
 beautiful specimens of the poet's analysis of the psyche  
 of the loving couple. In describing separation Suren's  
 skill is at its best. Indeed, the calmness of love  
 in separation is more difficult than that in union for it  
 demands of the poet an insight into the shades and stages  
 of the various feelings and emotions related to the theme  
 of separation of human hearts i.e. Suren. That is why separation  
 is deemed to be the real leader and touchstone of love.  
 Suren has depicted in his lyrics the passage of  
 separation of Rishi and Karna, their varying attitudes of  
 mind and feelings of heart and has also described many  
 extremes (Madhura) in an extremely vivid and charming  
 manner. In these lyrics the poet has given the minutest  
 details of the love-sports of Rishi and Karna which indicate  
 his keen observation and intense insight into love-affairs.  
 In separation Suren has also described the various stages  
 of mind, e.g. eagerness (Anshu), anxiety (Anshu),  
 memory (Anshu), repeating the name of the object of  
 love (Anshu), affliction (Anshu), praying (Anshu),  
 madness (Anshu), absence (Anshu), stupefaction (Anshu)  
 and sorrow (Anshu).  
 Suren has also taken every care to present the various  
 of the heroine (Anshu) placing her in different  
 situations, while describing the various stages of the  
 couple. This in fact is an essential attribute of the  
 Suren's work. In the usual manner the poet has dealt upon



this subject in great length but even in the Kūṭa lyrics available in the Sūrasāgara the songs treating this subject are in not negligible in number. A gradual development of love between Rādhā and Kṛṣṇa, the various vicissitudes of their amorous behaviour including the features of wrath, taunts, meetings and the like are presented in different phases. Since in the Puṣṭimārga of Vaiṣṇavism much importance is attached to the wedded heroine, she is introduced as such in all her stages from simplicity to perfect maturity. The association with a woman not legally one's own is not deemed commendable, still the feelings of love in relation to the Gopikās and the various amorous sports related thereto are included in the lyrics of Sūradāsa which are intended to present the element of love with the woman out of wedlock. Besides this there are portraits of the proud, the wrathful and other types of the heroine also placed in different situations as one whose partner is away from her and the like.

It would not be out of place here to recall that it had become almost conventional with the poets of the mediaeval age to describe the amorous actions of their object of devotion simultaneously with the expression of their adoration for him. For this reason the description of the heroine in all her manifestations found a suitable place in their compositions.

In spite of the fullest expressions of the amorous feelings in these lyrics there is nothing repugnant to decency, for the poet has very successfully draped them in the robes of devotion. This purging of what might be indecent is the highest achievement of Sūradāsa. One who views merely the aspect of Nāyikābheda in Sūra's compositions will look upon him as a poet infatuated with passion. But Sūra was really a great devotee and free from worldly attachment. Consequently



this subject in great length but even in the few lines available in the *Śrībhāṣya* the songs treating this subject are not negligible in number. A gradual development of love between Rādhā and Kṛṣṇa, the various vicissitudes of their amorous behaviour including the features of *stambha*, *madhura*, *śānta* and the like are presented in different phases. Since in the *Prasāda* of *Vaṇa* such importance is attached to the wedded heroine, she is introduced as such in all her stages from simplicity to perfect maturity. The association with a woman not legally one's own is not deemed commendable, still the feelings of love in relation to the *gopī* and the various amorous sports related thereto are included in the lyrics of *Śrībhāṣya* which are intended to present the elements of love with the woman out of wedlock. Besides this there are portraits of the *gopī*, the wonderful and other types of the heroine also placed in different situations as one whose partner is away from her and the like. It would not be out of place here to recall that it had become almost conventional with the poets of the medieval age to describe the amorous notions of their object of devotion almost anonymously with the expression of their devotion for him. For this reason the description of the heroine in all her manifestations found a suitable place in their compositions. In spite of the fullest expressions of the amorous feelings in these lyrics there is nothing repugnant to decency for the poet has very successfully draped even in the robes of devotion. This purging of what might be objectionable in the highest achievement of *śānta*, the two views namely the aspect of *śānta* in *śānta* and *śānta* in *śānta* will look upon him as a poet imbued with devotion. Not only was he a great devotee and from that point of view a devotee.



the contradiction which a shallow critic finds in his love is untenable. Sūradāsa's Kṛṣṇa is not an ordinary hero nor his Rādhā an ordinary heroine, but they are supernatural beings. Therefore, their amorous deeds cannot degenerate to the level of our emotions. As Sir George Grierson remarks, 'No devoted Hindu ever entertains even in the least a wild idea while reading Sūradāsa as the Christians while reading the Songs of Solomon'.

### Adbhuta

Besides the aforesaid sentiments there is also found the sentiment of marvel in these lyrics. In fact each one of the above-mentioned sentiments is blended with the sentiment of marvel. It is said by some critics that wonder (camatkāra) is the very essence of poetic relish and as it is invariably connected with marvel, the marvellous sentiment is pre-eminent in every poetic composition.<sup>1</sup> This is indeed the very life-breath, the essence of the Kūṭa lyrics of Sūradāsa. Sūra has presented this sentiment in his descriptions of the personal charm and beauty of Kṛṣṇa<sup>2</sup> and at some places when he is out to describe some extraordinary feat in the love-affairs of Rādhā and Kṛṣṇa.<sup>3</sup>

### Aesthetic Sense and Imagination

Sūra possessed not only a deep insight into the inner feelings of the human heart but also profound imagination, keen observation and a high sense of aesthetic appreciation of the human form as well as the external nature. His ideal concept of the beauty of human form is contained in the

- 
1. रसे सारञ्चमन्तकारः सर्वत्राप्यनुभूयते ।  
तच्चमन्तकारसारत्वे सर्वत्राप्यनुभूतो रसः ॥ S. D. P. 71.
  2. Pada 10, 13, 14.
  3. Pada - 22, 63, 64.



the contradiction which a shallow critic finds in his love  
in water. The water is not an ordinary thing but  
his hands are ordinary things, but they are supernatural  
things. Therefore, their actions should appear supernatural  
in the level of our emotions. As Mr. George Lytton  
writes, 'No devoted Hindu ever understands even in the least  
a wild idea while reading scriptures as the Christians while  
reading the songs of Solomon.'

APPENDIX

Besides the obvious sentiment there is also found  
the sentiment of marvel in these lyrics. In fact each one  
of the above-mentioned sentiments is blended with the  
sentiment of marvel. It is said by some critics that  
wonder (marvel) is the very essence of poetic feeling  
and as it is invariably connected with marvel, the marvelous  
sentiment is pre-eminent in every poetic composition. This  
is indeed the very life-blood, the essence of the lyric  
lyric or the lyric. This has provided this sentiment in  
his descriptions of the pastoral charm and beauty of the  
and at some places when he is out to describe some extraordinary  
fact in the love-affairs of Anand and Kama.

ANALYTICAL FORM AND IMAGINATION

This poem is not only a deep feeling into the body  
feelings of the human heart but also profound imagination,  
keen observation and a deep sense of aesthetic appreciation  
of the human form as well as the external nature. The theme  
concept of the beauty of human form is contained in the

1. The human form is the most beautiful thing in the world.
2. The human form is the most beautiful thing in the world.
3. The human form is the most beautiful thing in the world.
4. The human form is the most beautiful thing in the world.



innumerable portraits of the beauty, grace and charm of Kṛṣṇa and Rādhā in different situations and environments. In these portraits the poet has described every limb in detail and often repeated a similar description in several poems but every time presenting a fresh picture in different moods. Every form is so vivid and distinct that it appears before the eyes of the reader as if in a real and visible outline. The beauty of form is described either through the use of poetic figures like the Upamā, Utpreksā, Rūpaka etc., or through the delineation of effect.

The presentation of remote pictures and the attributes of others being ascribed to the subject matter of description provides a scope to the poet for the display of his imagination. For, in order to express his appreciation of beauty in human elements as personal charm, personal habits and individual activities in their scenic or emotional background, the poet has to take recourse to the method of describing the Prastuta through the Aprastuta, which is known in poetics as Alāṅkāra. The introduction of the Aprastuta is the only mode by which a poet can hope to achieve his object, and Sūradāsa seldom hesitates to make ample use of this device in his lyrics in all possible ways. Thus for a proper criticism of his lyrics, it becomes necessary to examine the Alāṅkāras contained in them. In the pure adorative lyrics there is not much scope for imagination. For the determinant (Ālambana) of the feeling of devotion (Bhakti-Rati) is the merciful, kind-hearted and benevolent God who by his very nature is ever ready to protect his devotee even in the absence of any cause or for insufficiency of cause or the opposition of cause. In order to depict this nature of God the poet has generally employed the Vibhāvanā Alāṅkāra and at certain places, the figures of pseudo-contradiction (Virodhābhāsa), Asangati, Viṣama, Anyokti and



innumerable portraits of the beauty, grace and charm of  
Karna and Krishna in different situations and environments.  
In these portraits the poet has described every line in  
detail and often repeated a similar description in several  
poems but every time presenting a fresh picture in different  
moods. Every form is so vivid and distinct that it appears  
before the eyes of the reader as if in a flash and visible  
outline. The beauty of form is described either through the  
use of poetic figures like the simile, metaphor, personification, or  
through the delineation of effect.

The presentation of remote pictures and the attributes  
of others being ascribed to the subject matter of description  
provides a scope for the display of his imagination.  
For, in order to express his appreciation of beauty in human  
elements as personal charm, personal habits and individual  
activities in their scenic or emotional background, the poet  
has to take recourse to the method of describing the picture  
through the appearance, which is known in poetry as *Alankara*.  
The introduction of the appearance is the only way by which  
a poet can hope to achieve his object, and otherwise seldom  
hesitates to make ample use of this device in his lyrics in  
all possible ways. Thus for a proper criticism of his lyrics,  
it becomes necessary to examine the *Alankaras* contained in  
them. In the poem *Advaita* lyrics there is not much scope  
for imagination. For the *Advaita* (Advaita) is the feeling  
of devotion (Bhakti-Bhakti) is the natural, kind-hearted and  
benevolent God who by his very nature is ever ready to protect  
his devotees even in the absence of any cause or for the sake  
of cause or the opposition of cause. In order to depict this  
nature of God the poet has generally employed the *Alankaras*  
*Alankara* and in certain places, the *Alankara* of person-  
ification (Yugala), *Alankara*, *Alankara*, *Alankara* and



Atisayokti as well. It is, however, in the lyrics of Vātsalya (filial affection) and Dāmpatya (love) that the poet's imagination has found greater scope for its manifestation.

In describing the beauty of form the poet has fancied innumerable objects as standards of comparison (Upamānas). The colour of Kṛṣṇa's body is dark. For the precise connotation of this dark colour, Sūra has introduced for comparison the blue lotus (Nīla Kamala) and the new cloud (Nīla Jalada) but even these fail to give more than a faint idea of Kṛṣṇa's colour. The real fancy of the poet in this respect is difficult to understand. The dark colour is generally not regarded by people as an emblem of beauty, but Sūradāsa has so adroitly depicted the dark colour of Kṛṣṇa that it becomes marvellously beautiful, commanding universal attraction. The hair are curly and look like the bees. For the hair hanging on the face the poet suggests a beautiful fancy, 'as if the moon is going to meet a mass of darkness'. The face possesses the beauty of the moon or a lotus; the eyebrows resemble a bow while the eyes are large and fickle. For the beauty of the eyes the poet has fancied many standards of comparison (Upamānas), e.g., a blue lotus, Khañjana, a fish, a young fawn.<sup>1</sup> All these even if combined together give only a faint idea of the beauty and charm of Kṛṣṇa's eyes. The nose is like that of a parrot, the lips like a lotus, Bandhūka flower, a coral or a Bimba fruit. The teeth bear the lustre of lightning and the voice is sweet as that of a cuckoo. The cheeks possess unparalleled beauty and the neck resembles a conch. The hands are red and tender like a real lotus and the fingers are also beautiful as the crescent of the moon. The arms are long hanging up to the

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1. Pada 16.



Ashtavakra as well. It is, however, in the light of  
 Vatsalya (filial affection) and bhaktya (love) that the  
 poet's imagination has found deeper scope for its  
 realization.

In describing the beauty of Lord the poet has focused  
 innumerable objects as standards of comparison (upamāna).  
 The colour of Krishna's body is dark. For the poet  
 comparison of this dark colour, which has interested the  
 comparison the blue lotus (Nila Kamala) and the new cloud  
 (Nila Jalada) but even these fail to give more than a faint  
 idea of Krishna's colour. The real beauty of the poet in this  
 respect is difficult to understand. The dark colour is  
 generally not regarded by poets as an emblem of beauty. Yet  
 Krishna has so ably depicted the dark colour of his  
 that it becomes marvelously beautiful, commanding universal  
 attraction. The hair was curly and black like the blue  
 lotus, 'as if the moon is going to meet a mass of darkness'.  
 The face possesses the beauty of the moon as a lotus; the  
 eyebrows resemble a bow while the eyes are lotus and like  
 for the beauty of the eyes the poet has focused many standards  
 of comparison (Upamāna), e.g., a blue lotus, Krishna's  
 face, a young lotus. All these even if compared together  
 give only a faint idea of the beauty and charm of Krishna's  
 eyes. The nose is like that of a parrot, the lips like a  
 lotus, Gandhaka flower, a coral or a white shell. The teeth  
 bear the image of lightning and the voice is sweet as that  
 of a cuckoo. The cheeks possess unparalleled beauty and the  
 neck resembles a conch. The hands are red and tender like  
 a red lotus and the fingers are also beautiful as the  
 movement of the hand. The eyes are long hanging up to the  
 forehead.



thighs and look like a serpent in grace and flexibility. The beauty of the hair on the abdomen (Romarāji) is like a column of smoke visible faintly in the midst of blue clouds. The navel is like a lake, the waist is thin as that of a lion, the feet are red and tender as a lotus and the nails shine with greater lustre as the sun and the moon, while the gait resembles that of the Airavata Elephant.

On his body he wears a yellow loin cloth which matches a streak of lightning. In the feet the sweet jingling anklets are conceived as swans. Round his waist he has a girdle and in the ears the ear-rings of the shape of a dolphin. On the head there is a crown of peacock feathers and on the chest there hangs the pearl necklace. On the forehead there is a red mark and on the lips is balanced the flute. The most attractive posture is that of Tribhāṅgī that enchants the Gopikās. The poet fancies this situation 'as if beauty is walking sportively on a red lotus'. In all this description the poet's emphasis is not so much on the real form as on the suggestion of its being highly attractive. Thus in describing the beauty of Kṛṣṇa as a determinant for the love of Gopikās, the poet's imagination is highly embellished.

The beauty of woman-form is described in general through the beauty of the Gopikās and in particular through that of Rādhā. In the Kūta lyrics there are very few statements about the Gopikās. Only in the episode of Dānalīlā, their limbs are described through the standards of comparison (Upanānas). It is, in fact, the beauty of Rādhā which finds a prominent place. She is a woman of unparalleled beauty. With the approach of youth a damsel develops charm, hence Sura has described in detail the beauty of Rādhā at this age. All her limbs are full of exquisite grace, but the beauty



thighs and look like a serpent in grass and flexibility.  
 The beauty of the hair on the abdomen (navel) is like  
 a column of smoke visible faintly in the midst of blue  
 clouds. The navel is like a lake, the waist is thin as that  
 of a lion, the feet are red and tender as a lotus and the  
 nails shine with greater lustre as the sun and the moon,  
 while the gait resembles that of the Airavata elephant.  
 On his body he wears a yellow loin cloth which catches  
 a streak of lightning. In the feet the most striking  
 anklets are conceived as waves. Round his waist he has a  
 girdle and in the ears the ear-rings of the shape of a  
 dolphin. On the head there is a crown of peacock feathers  
 and on the chest there hangs the pearl necklace. On the  
 forehead there is a red mark and on the lips is painted the  
 tilak. The most attractive posture is that of friendship  
 that enchants the Gopikas. The poet lends this situation  
 as if beauty is walking sportively on a red lotus. In  
 all this description the poet's emphasis is not so much on  
 the real form as on the suggestion of its being highly  
 attractive. Thus in describing the beauty of Rama as a  
 determinant for the love of Gopikas, the poet's imagination  
 is highly embellished.  
 The beauty of woman-form is described in general through  
 the beauty of the Gopikas and in particular through that of  
 Radha. In the Kṛtā lyrics there are very few statements  
 about the Gopikas. Only in the episodes of Rāma's, their  
 limbs are described through the standards of comparison  
 (upamāna). It is, in fact, the beauty of Rāma which finds  
 a prominent place. She is a woman of supernatural beauty.  
 With the approach of youth a beautiful development comes, hence  
 she has been described in detail the beauty of Rama at this age.  
 All her limbs are full of exquisite grace, but the beauty



of her large and piercing eyes is simply bewitching. The eyes have been described in a number of poems. In portraying the various limbs the poet has resorted to the conventional similes and fancies. The body is described as a beautiful creeper possessing the lustre of lightning or of gold. The nails are like twenty moons, feet like a pair of lotuses, thighs like a plantain tree or a golden pillar or the trunk of an elephant, waist like that of a lion, navel like a lake, breasts like Śrīphala or golden pitchers, or the fruit of Tala or Mālūra fruit or a mountain, nipples like the bees, arms like serpents or lotus-stalks, hands like a lotus, neck like a pigeon, chin like a flower, lips like coral, Bandhuka or Bimba, voice like that of a cuckoo, teeth like the seeds of pomegranate or Kunda or the particles of thunder-bolt, and nose like a parrot. The eyes resemble a fish, Cakora, Khanjana, a young fawn or a bee. The brows look like a bow, side-glances as arrows, face as the moon or lotus, cheeks as a conch, hair like the bees, braid like a serpent, gait as that of a swan and smile like a pearl-necklace. While describing smile the poet suggests a beautiful fancy -- a parrot (in the form of nose) is sitting near a pomegranate (white teeth) but it does not move its beak to eat it as if seeing the bow (of brows) in the hands of Cupid it becomes terrified. The body is decorated with sixteen kinds of ornaments. In order to attract the mind of the reader the poet has repeated the description of the whole body from head to toe or of a particular limb in several poems. The art of describing the beauty lies mainly in portraying the pictures which are so charming and attractive.

While describing the actual state of dalliance the poet has suggested a chain of poetic fancies. Rādhā and Kṛṣṇa both are skilled warriors in the battle of dalliance.



of her large and piercing eyes is simply bewitching. The  
 eyes have been described in a number of poems. In portraying  
 the various kinds the poet has resorted to the conventional  
 similes and metaphors. The body is described as a beautiful  
 creature possessing the lustre of lightning or of gold. The  
 nails are like twenty moons, feet like a pair of lotuses,  
 thighs like a plover's feet or a golden pillar of the firm  
 of an elephant, waist like that of a lion, navel like a lake,  
 breasts like bangles or golden pillars, or the feet of  
 Kala or white feet or a mountain, nipples like the tips  
 arms like serpents or lotus-stalks, hands like a lotus,  
 neck like a pigeon, chin like a flower, lips like coral,  
 hands like or like, voice like that of a cuckoo, teeth like  
 the seeds of pomegranate or Kanda or the particles of diamond.  
 hair, and nose like a parrot. The eyes resemble a lotus,  
 Canon: (Kanda), a young lotus or a bee. The moon look  
 like a bow, side-glances as arrows, face as the moon or lotus,  
 cheeks as a couch, hair like the tips, nails like a serpent,  
 feet as that of a swan and smile like a pearl-necklace.  
 While describing the poet compares a beautiful thing --  
 a parrot (in the form of nose) is sitting near a pomegranate  
 (white teeth) but it does not give its teeth to eat it as it  
 seeing the bow (or pomegranate) in the hands of Kala it becomes  
 terrified. The body is decorated with sixteen kinds of  
 ornaments. In order to attract the mind of the lover the  
 poet has repeated the description of the whole body from head  
 to toe or of a particular limb in several poems. The art  
 of describing the beauty lies mainly in portraying the  
 features which are so charming and attractive.  
 While describing the poet uses a chain of similes and  
 poet has suggested a chain of poetic images. The poet  
 these words are applied to the beauty of Kallidasa.



They have worn the armours of garment on their bodies, taken the bows of eyebrows with the string of winking and are discharging the arrows by side-glances. Kṛṣṇa has put his flute on the ground and has now tied his arms round those of Rādhā. It seems as if the oceans of love have crossed the shores (of propriety) and met together. The golden creeper (in the form of Rādhā) has twined itself round the Tamāla Tree (in the form of Kṛṣṇa). It appears as if the moon (Rādhā's face) in company with a swarm of bees (hair) comes and goes in the clouds (face of Kṛṣṇa); or the Yamunā finding herself unable to contain herself between the two banks is surging towards the Gāṅgā; or the sun accompanied by Khaṇjana and Mīna is performing the terrific dance (Tāṇḍava) on a red lotus or the stars are falling from the sky and meeting the ocean, or a pair of serpents have twisted in joy round a golden pitcher, or lightning flashing in the clouds appears sometimes moving and at others motionless; at one time it appears to be daylight, while at another it is pitch dark as in the night of Amāvāsyā; or a lotus without stalk is turned down a little in water, or a pair of swan and crane sitting on a peak are making noise.<sup>1</sup> In describing the beauty of the form with the marks of dalliance, too, the poet has suggested many fancies, e.g. the beauty of the breasts smeared with sandal is described as the rise of two moons in blue clouds.

Attachment to the beauty of form (Rūpā-Sakti) had a great importance in Vallabha school. The preceptor has called it also a kind of devotion. This is the reason why Sūra and other Aṣṭachāpa poets have described so profoundly the charm of the person of Rādhā and Kṛṣṇa. In these portraits

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1. Pada 48.



They have worn the ornaments of garlands on their bodies,  
 taken the bows of arrows with the string of wishing  
 and are discharging the arrows by side-glances. They  
 has put his flute on the ground and has now tied his  
 arms round those of Nāgā. It seems as if the oceans of  
 love have crossed the shores (of propriety) and met  
 together. The golden creeper (in the form of Nāgā) has  
 twined itself round the Tāmāra tree (in the form of Kinnar).  
 It appears as if the moon (Nāgā's face) in company with a  
 swarm of bees (hair) comes and goes in the clouds (face of  
 Kinnar); or the Yamunā finding herself unable to contain  
 herself between the two banks is surging towards the shore;  
 or the sun accompanied by Kinnar and Nāg is performing  
 the terrific dance (Tāṇḍava) on a red lotus or the waters are  
 falling from the sky and meeting the ocean, or a pair of  
 serpents have twined in joy round a golden pitcher, or  
 lightning flashing in the clouds appears sometimes moving  
 and at others motionless; at one time it appears to be  
 daylight, while at another it is pitch dark as in the night  
 of Amāvāsyā; or a lotus without stalk is turned down a little  
 in water, or a pair of swan and crane sitting on a rock are  
 making noise. In describing the beauty of the lotus with  
 the marks of dalliance, too, the poet has suggested many  
 fancies, e.g. the beauty of the lotus compared with sandal  
 is described as the rise of two moons in blue clouds.  
 Attachment to the beauty of form (Rūp-śakti) has a  
 great importance in Vāliśa school. The poet has  
 called it also a kind of devotion. This is the reason why  
 him and other Aṣṭādhyāyika poets have described so minutely  
 the charm of the person of Nāgā and Kinnar. In these passages

I. 1. 1. 1.



Sūra has fancied many moods and phases of Radha and Kṛṣṇa in their love-sports which in their union specially presents a high dramatic element. In these portraits Sūra has also displayed his deep knowledge of human psychology which helps a great deal in delineating the feelings and emotions. In both the kinds of love, in union and in separation, various kinds of feelings such as eagerness, anxiety, joy, sorrow, affliction, wonder, etc., have been depicted so vividly as if they indicate the poet's own individual experience of them.

### Nature

Ample description of external nature is found in Sūradāsa's works which by all standards of comparison may be regarded as charming, but in the Kūta lyrics the poet's portrayal of nature lacks direct reference to it. Nature is employed mainly as a background for the description of human form and feelings and as such it is described either as an excitant providing an environment for human activity or as a sympathetic companion of man, participating in all his actions and emotions. Besides, natural objects and phenomena furnish mostly the material for figures of speech. There is only one Kūta lyric in which some natural phenomena are described in a figurative style, e.g.,

बार माईं बहुं दिसि हैं घनघार ।  
 मानों मत मदन की हाथी बलकरि बंदनतार ॥  
 यावत पवन महाबल हूँ मैं सुरमन बंधुस मारै ।  
 बगैरगति मानों उरहूँ मैं अवधि सरोवर कोरै ॥

1.

(My friend! the clouds are gathering in the sky from all directions as if the intoxicated elephant of Cupid has forcibly

1. Pada 136.



Shakespeare has embodied many moods and phases of human life in his love-epics which in their union especially presents a high dramatic element. In these portraits Shakespeare has also displayed his deep knowledge of human psychology which helps a great deal in delineating the feelings and emotions. In both the kinds of love, in union and in separation, various kinds of feelings such as eagerness, anxiety, joy, sorrow, affliction, weariness, etc., have been depicted so vividly as if they indicate the poet's own individual experience of them.

### SHAKESPEARE

Ample description of external nature is found in Shakespeare's works which by all standards of description may be regarded as charming, but in the English lyric the poet's portrayal of nature lacks direct reference to it. Nature is employed mainly as a background for the description of human love and feeling and as such it is described either as an excellent providing an environment for human activity or as a sympathetic companion of man, participating in all his actions and emotions. Poets, natural objects and phenomena furnish mostly the material for lyrics of speech. There is only one lyric in which some natural phenomena are described in a figurative style, e.g.,

THE WIND  
 THE WIND  
 THE WIND  
 THE WIND  
 THE WIND

(In the above, the clouds are gathering in the sky from all directions as if the intention of the poet is to convey the idea of a storm.)



broken the bonds and is wandering about. They are driven by the elephant driver in the form of wind and are piercing even the hearts of the gods. The line of white cranes is trying as if to swim over the tank in the form of the limit of time). Here the clouds are compared with the intoxicated elephant of Cupid and wind with the elephant driver.

In the form of excitants nature is inactive and becomes silent after furnishing the proper environment, e.g.,

बैठी बायु कुंजन कोर ।

तकत है वृषमान नदिनि वसित नंद किशोर ॥

मानु सुत छित सहु पित लागत उठत दुस कैर ।

ह्वै गर सुर झूत झूत विरह बसुति कैर ॥

2.

(Rādhā, having dedicated herself to Kṛṣṇa, is looking for him today towards the bowers. The breeze is causing her pain and the flowers appear like thorns. Sura says that due to separation Rādhā is censuring them). Here the bower, breeze and flowers etc., are the excitants which are heightening the feelings of separation of Rādhā from her spouse Kṛṣṇa. Similarly in the following lyric Sandal, wind, musk, and the moon etc., are described as excitants:-

हरि सुत पावक प्रगट मयीरी ।

भारत सुत भ्राता पितु प्रोक्षित ताप्रति पावन झंझि मयीरी ॥

हरहुत बाहन तारिपु भोजन सोलागत बंग बनत मयीरी ।

मुगमद स्वाद मोद नहिं भावत दधिपुत मान समान मयीरी ॥

वारिषपुत पति क्रोध कियो सहि मैटि दकार सकार लयीरी ।

भूरदास प्रभु सिंधु सुता धिनु कोपि समर कर बाप लयीरी ॥

2

1. S.L. 34

2. Pada 89.







(My friend! Cupid has appeared in the form of fire and he has now given up his nature of protecting the beings. Sandal and wind also look like fire and the taste of musk does not give any delight. The moon is afflicting like the sun and the God Visṇu too has become angry and so he has forsaken his title of Dayānidhi (treasure of mercy) and assumed instead the title of Śūlanidhi (treasure of thorns). Śūrādāsa says that Viṣṇu in the absence of his beloved Lakṣmī has now taken up a bow in anger).

As a sympathetic companion, nature is active and it appears to be well acquainted with man. It seems participating in his pain and pleasure and all other feelings of the human heart, particularly a distressed heart. In the following verse the various objects such as parrot, pigeon, bee, cuckoo etc., are shown to have lost themselves in the magic charm of the sweet note of Kṛṣṇa's flute:-

जब हरि मुरली बज्यो बरी ।  
 गृहत्याग्योहार तबै बारव पथ चलत न संक करी ॥  
 पदरिपु पीट बटनयो बलि बाहु उलटि न पलटखरी ।  
 सिखसुत बाहन बाह मिलै तहँ बुधि विधि सकल करी ॥  
 दुरि गर कीर, कपोत, मधुप, फिक चारंग बुधि विसरी  
 उहुपति, विद्रुम, विंव लगाने, दामिनि बधिक डरी ।  
 निरखै स्वाम पतंग युता तट बानन्द उमंगि बरी ।  
 दूर स्वाम को मिलीं परस्पर प्रेम प्रवाह डरी ॥

1

(No sooner than Kṛṣṇa placed the flute on his lips, the Gopī left all her domestic duties and had no hesitation in treading the path (in pursuit of Kṛṣṇa) unapproved by the good. In a hurry her garment was caught by a thorn and so she stood still as she could neither get on nor turn







back. In the meantime there came peacocks at whose sight she lost all her senses. The parrot, pigeon, bee and cuckoo all hid themselves and the deer lost his memory. The moon, coral, and Bimba all disappeared and even the lightning was much frightened. The Gopī then saw Kṛṣṇa standing on the bank of the Yamunā and she was filled with great delight. Sūra says that the couple met and together let flow a stream of love).

It is, however, in the figures of speech that nature plays an important role. Innumerable objects of nature furnish material for the use of similes, poetic fancies, metaphors and hyperboles etc. and it is through them that the principal subjects of description are described and their charm and effectiveness are brought out distinctly. These natural objects have been taken from the selected, impressive and beautiful scenes and thus the beauty of nature is described through the figures of speech in an indirect way. Most of these objects belong either to the sky or to lakes and water. The sun, the moon, lightning, clouds, stars, darkness and light belong to the sky; river, ocean, lake, the Gaṅgā, the Yamunā, oyster, pearls, conch etc. belong to water; tree, bower, creeper, flower, leaf, lotus, mango, Śrīphala, plantain, lotus stalk, Tāla Tree, Mālura fruit, Tamāla, Sandal, forest, kunda, Bandhuka, Bimba, coral, Kalpataru and pomegranate etc. belong to the vegetable world; the earth, mountain, Sumeru, Himālaya, fire, etc. belong to the earth and deer, lion, elephant, cow, bull, monkey, serpent, peacock, crow, Khañjana, bee, cuckoo, pigeon, cakora, cātaka, swan, parrot, frog, fish and moth belong to the world of living creatures. These natural objects figure as Aprastuta for the description of the Prastuta.



back. In the meantime some persons at some sight  
and lost all her senses. The parrot, pigeon, bee and  
chuckoo all hid themselves and the deer lost his memory.  
The moon, coral, and birds all disappeared and even the  
lightning was much frightened. The Gopi then saw Krishna  
standing on the bank of the Yamuna and she was filled with  
great delight. She says that the couple met and together  
let flow a stream of love.

It is, however, in the figures of speech that nature  
plays an important role. Innumerable objects of nature  
furnish material for the use of similes, poetic fancies,  
metaphors and hyperboles etc. and it is through them that  
the principal subjects of description are described and  
their charm and effectiveness are brought out distinctly.  
These natural objects have been taken from the collected  
impressive and beautiful scenes and thus the beauty of  
nature is described through the figures of speech in an  
indirect way. Most of these objects belong either to the  
sky or to lakes and water. The sun, the moon, lightning,  
clouds, stars, darkness and light belong to the sky; river,  
ocean, lake, the Ganges, the Yamuna, Ganges, Ganga, Ganga,  
etc. belong to water; trees, power, creepers, flowers, leaf,  
lotus, mango, brinjals, plantain, lotus seeds, Tala tree,  
Kalmusa tree, banana, sandal, lotus buds, Bhangra, Bhangra,  
etc., Rajasthani and Pashupate etc. belong to the vegetable  
world; the earth, mountains, Ganges, Himalaya, etc.  
belong to the earth and sea, lion, elephant, cow, bull,  
monkey, serpent, peacock, crow, Khajur, etc. belong  
pigeon, cat, snake, etc. belong to the animal world and some  
belong to the world of living creatures. These natural  
objects figure as ornaments for the description of the  
characters.



### Style and art of presentation

The Kūṭa lyrics distinguish themselves more prominently in respect of their figurative style and the art of presentation. From this point of view these lyrics evince the genius of the poet, aptness in the choice of words, richness of vocabulary, <sup>and</sup> concinnity of diction. So far as the variety of composition is concerned the lyrics present specimens of all the possible forms of Kūṭa and of the various accepted modes of diction. They display Sūradāsa's poetic skill and originality of high order which place him in the first row of the distinguished galaxy of Hindi poets. One of the striking features that fascinates a reader is the beautiful rhythm of structure in keeping with the prevailing sentiments which proves that Sūradāsa has nicely maintained the standard of the well known dictum regarding 'the agreement of sound with sense'. In some of the Kūṭa lyrics there is no doubt some lack of perspicuity and tenderness and consequently of sweetness, still once the reader is able to probe deep through the outer stiff skull of their structure, he is able to relish the piquancy of the most tasteful and vivifying flavour of thoughts and emotions as one feels when dealing with a cocoanut fruit. There is ample loveliness in their figurative descriptions.

### Poetic devices, - Use of figures of speech

Sūra has employed a number of devices and verbal artifices in his lyrics. Among them the use of the Alāṅkāras plays an important part. The Alāṅkāras are used in two ways — (i) for the promotion of aesthetic sense and (ii) as a device to bring about obliquity in the expression. As regards the first Sūra has generally used the figures of sense (Arthālāṅkāras) and among them too mostly those that are based on similitude, e.g., Upamā, Utprekṣā,



### Style and Art of Presentation

The Urdu lyrics distinguish themselves not only prominently in respect of their figurative style and the art of presentation, from this point of view these lyrics evince the genius of the poet, aptness in the choice of words, richness of vocabulary, consistency of diction, so far as the variety of composition is concerned the lyrics present specimens of all the possible forms of Urdu and of the various accepted modes of diction. They display the poet's poetic skill and originality of high order which place him in the first row of the distinguished galaxy of Hindi poets. One of the striking features that fascinates a reader is the beautiful rhythm of structure in keeping with the prevailing sentiments which proves that the poet has not only maintained the standard of the well known classic regarding the arrangement of sound with sense. In spite of the Urdu lyrics there is no doubt some lack of metaphorical and fancifulness and consequently of sweetness, still once the reader is able to probe deep through the outer shell and of their structure, he is able to reach the privacy of the most beautiful and vivifying flower of thought and emotion as one feels when dealing with a coherent lyric. There is ample loveliness in their figurative descriptions.

### Poetic Devices and Art of Structure

Urdu has employed a number of devices and various artifices in its lyrics. Among them the use of the following plays an important part. The artifices are used in two ways — (i) for the promotion of aesthetic effect and (ii) as a device to bring about continuity in the expression. As regards the first Urdu has extensively used the figures of speech (metaphors) and second these are mostly those that are based on similes, e.g., *Ustad, Qudsi*.



Rūpaka and Atisayokti etc. Of those that are based on contradiction, Vibhāvanā and Vakroti figure more prominently while among those based on reminiscence Sandeha and Smarana are more conspicuous. Due to the presence of a good deal of the psychological element even Svabhāvokti has been profusely used. As a device to bring obliquity Yamaka, Śleṣa, Rūpaka, Rūpakāṭisayokti, Virodhābhāsa and Aprastuta Prasamsā have been mostly employed. At certain places Anyokti and Samāsokti have also been utilised. Sūradāsa is very fond of Upamā, Utprekṣā and Rūpaka. Illustrations of these have already been given earlier in the descriptions of the beauty of Rādhā and Kṛṣṇa. Below is illustrated the use of the Alankāras as a device for bringing obliquity of expression.

Sūra has employed Kūṭa expression to serve a threefold purpose — (1) to insert the element of strikingness while denoting the sense clearly and directly, (2) to evolve the mode of aesthetic expression in a mysterious manner and (3) to lighten the acuteness of the distressed situation in love and separation. Where the poet intends to elucidate a particular sense and also create wonder he makes use of the Yamaka Alankāra. This type of Kūṭa is made use of when the poet desires to express the mystical charm of the personality of Rādhā or Kṛṣṇa. As an illustration the following verse may be cited:—

सारंग सय कर नीक नीक सय सारंग सरस बसाने ।  
 सारंग बस मय मय बस सारंग सारंग विसनै माने ॥  
 सारंग हेरत उर सारंग तैं सारंग सुत दिग जावै ।  
 कुंती सुत सुभाव चित समुक्त सारंग जाई मिलावै ॥  
 यर बहुमुत कहियै न जाग जुग देखत ही बनि जावै ।  
 सुरदास विष सनै समुक्ति करि विषई विषै मिलावै ॥

1.



In the case of the Japanese, the use of the device has been found to be of great value in the study of the expression of emotion. The device has been used in the study of the expression of emotion in the case of the Japanese, and the results have been found to be of great value. The device has been used in the study of the expression of emotion in the case of the Japanese, and the results have been found to be of great value.

The purpose of the present study is to determine the effect of the device on the expression of emotion in the case of the Japanese. The study is designed to determine the effect of the device on the expression of emotion in the case of the Japanese. The study is designed to determine the effect of the device on the expression of emotion in the case of the Japanese.

The results of the study are as follows: (1) The device has been found to be of great value in the study of the expression of emotion in the case of the Japanese. (2) The device has been found to be of great value in the study of the expression of emotion in the case of the Japanese. (3) The device has been found to be of great value in the study of the expression of emotion in the case of the Japanese.

The following table shows the results of the study:

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100



(People speak of the beauty of her eyes like that of a fawn and the beauty of a fawn like that of her eyes. The eyes give up fear under the influence of love and the fawn gives up music due to fear. Thus the fawn is amazed by this striking similarity. In pursuit of Kṛṣṇa the eyes have come up from the lotus (heart) to the stage of collyrium. The friend knowing the nature of her friend has brought about the union with her spouse. This wonderful thing cannot be described in words but can only be witnessed with eyes. Śūrādāsa says, 'Take this heroine of the Madhyā class and the figure of speech the Ananvaya (Reciprocal)'. It is given as an example of the Ananvaya Alāṅkāra and also of Madhyā heroine in Śāhityalaharī. Here Kūṭatva is expressed through the use of Yamaka with a play on the word Sārāṅga which is used in the following different meanings:- (1) Fawn, (2) Fondness (Anurāga), (3) Music (Rāga), (4) Kṛṣṇa, (5) Lotus, (6) Lamp, (Sārāṅga-Suta — product of lamp i.e., Kajala or collyrium) and (7) Ocean. Śūrādāsa seems to be very fond of this word as he has employed it in many of his verses.<sup>1</sup> Here is quoted one more example:-

संग साहति वृषभातु दुतारी ।  
 सारंग नैन बंन बर सारंग सारंग बदन कहै हनि होरी ॥  
 सारंग बजर सजर कर सारंग सारंग बति सारंगमति मोरी ।  
 सारंग बदन पीठि पर सारंग सारंग पति सारंग कहि धोरी ॥  
 सारंग पुतिन रजनि रुनि सारंग सारंग बंग सुमग मुषहोरी ।  
 विहरति सवन सुंन सति निरहति पूर स्याम घन दामिनि जोरी ॥

2.

(Rādhā, the daughter of Vṛṣabhānu, shines forth in the company of her spouse Kṛṣṇa. Her eyes are like a fawn, words like cuckoo and the beauty of her face like the moon.

1. See verses Nos. 20, 32 and 33 in Śāhityalaharī and 1, 3, 4, 45, 50, 51, 54, 64, 70, 72, 77, 80, 83, 91, 133, 148, 150 and 155 in Śūrasāgara.

2. Pada 50.



(people speak of the beauty of her eyes like that of a  
 lamp and the beauty of a lotus like that of her eyes.  
 The eyes give up least under the influence of love and the  
 lamp gives up music due to heat. Thus the lamp is compared  
 by this striking similarity. In pursuit of these the eyes  
 have come up from the lotus (heat) to the stage of  
 collyrium. The friend knowing the nature of her friend has  
 brought about the union with her spouse. This wonderful  
 thing cannot be described in words but can only be witnessed  
 with eyes. *Chandana* says, 'This is the nature of the  
 Nadya class and the figure of speech the *ananyas* (descriptive).  
 It is given as an example of the *ananyas* *Alakha* and also  
 of Nadya's heroine in *Adityashakti*. Here *Kutava* is  
 expressed through the use of *Kanaka* with a play on the word  
*chandra* which is used in the following different senses:-  
 (1) *Kanaka*, (2) *Chandana* (*Chandana*), (3) *Kanaka* (*Kanaka*), (4) *Kanaka*,  
 (5) *Kanaka*, (6) *Kanaka* (*Chandana*) - *Chandana* or *Kanaka* is  
*Kanaka* or *collyrium* and (7) *Kanaka*. *Chandana* means to be  
 very fond of this word as he has employed it in many of  
 his verses. Here is quoted one more example:-

ॐ नमो भगवते वासुदेवाय ।  
 नमो भगवते वासुदेवाय ।  
 नमो भगवते वासुदेवाय ।  
 नमो भगवते वासुदेवाय ।  
 नमो भगवते वासुदेवाय ।  
 नमो भगवते वासुदेवाय ।

(*Kanaka*, the daughter of *Vasudeva*, comes forth in the  
 company of her spouse *Kanaka*. Her eyes are like a lamp.  
 words like *chandra* and the beauty of her face like the moon.

1. one version has, ॐ नमो भगवते वासुदेवाय ।  
 ॐ नमो भगवते वासुदेवाय ।  
 ॐ नमो भगवते वासुदेवाय ।  
 ॐ नमो भगवते वासुदेवाय ।  
 ॐ नमो भगवते वासुदेवाय ।



Her lips vie with lotus and so do her hands. Behind the moon (her face) there lies on her back a female serpent (her braid). Her gait resembles that of an elephant and her waist is thin like that of a lion. On the bank of Yamunā in the bright moon-lit night there shines the beautiful couple. Sūradāsa says that Rādhā and Kṛṣṇa are walking in the dense bowers as lightning united with a cloud in the sky). Here too the word Sārāṅga is used in the following different meanings:- (1) Fawn, (2) Cuckoo, (3) Moon, (4) Lotus, (5) Serpent, (6) Elephant, (7) Lion, (8) Yamunā and (9) Night. With this may be compared the following lines of Vidyapati:-

सारंग नमन वनन पुन सारंग सारंग तनु सम पाने ।  
सारंग ऊपर डगल दस सारंग सारंग कैलि कराये मनुपाने ॥  
1.

(Her eyes are like lotus and words like a cuckoo and in her side glances there is a bow. On the Sārāṅga (lotus-like hand) there are growing the Sārāṅgas (nails like the crescent of the moon). She is absorbed in the merriment of drinking.

A similar use of this word is found in Candabardāī's Prithīrājarāso:- सारंग रुकि सारंग हने, सारंग करनि करणि ।

(The beautiful lady struck him with the arrows of her side glances drawing them up to the ears). / The figure of Yamaka is also employed by Sūra in describing the scene of amorous dalliance as in the verse 'Dekhe Cārī Kamala ika Sātha' quoted on page 159. Yamaka is again used by the poet to describe the feelings of Rādhā in separation from Kṛṣṇa as in the following verse:-

सारंग सारंग करहि मिलावहु ।  
सारंग चिनम करति सारंग सी सारंग दुख विसरावहु ॥  
सारंग सने रहति बति सारंग सारंग तिनहिं मिलावहु ।  
सारंगपति सारंग घर कैरे सारंग बाह मिलावहु ॥  
सारंग करन पुनन कर सारंग सारंग नाम बुलावहु ॥  
सुरदास सारंग उपकारिनि सारंग मरत जियावहु ॥ 2



Her face was like a lotus and so her hands. Behind the  
 moon (her face) there lies on her back a female serpent  
 (her waist). Her hair resembles that of an elephant and  
 her waist is thin like that of a lion. On the back of  
 Yama in the bright moon-like night there shines the beautiful  
 couple. Yama's eyes are like lotus and her face is like a  
 lotus. The dense powers and lightning united with a cloud in the  
 sky. Here too the word *śaṅkha* is used in the following  
 different meanings - (1) *śaṅkha*, (2) *śaṅkha*, (3) *śaṅkha*,  
 (4) *śaṅkha*, (5) *śaṅkha*, (6) *śaṅkha*, (7) *śaṅkha*, (8) *śaṅkha*  
 and (9) *śaṅkha*. With this may be compared the following  
 lines of *Vidyapati*:-

वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं  
 वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं

(Her eyes are like lotus and her face like a lotus and in  
 her side shines there is a bow. On the back (lotus-like  
 head) there are growing the *śaṅkha* (elephant) like the crest  
 of the moon). She is absorbed in the enjoyment of drinking.  
 A similar use of this word is found in *Udayan*'s  
*Prithviraj-śloka*:- वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं

(The beautiful lady struck him with the arrow of her  
 side shining drawing him up to her side). The light of  
 Yama is also employed by him in describing the scene of  
 Yama's dalliance as in the verse 'Yama-śloka' *Yama*  
 The author, quoted on page 109. *Yama* is again used in  
 the poem to describe the feelings of love in *Yama*  
 The *Yama* as in the following verse:-

वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं  
 वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं  
 वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं  
 वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं वृत्तं



(Rādhā says to her friend:- O my good hearted friend! unite me with Kṛṣṇa. I supplicate to thee and make thee swear by the name of Viṣṇu that thou shouldst help me in allaying my pangs of love. My heart burns much at night. Show it to Kṛṣṇa. The light of the lamp will remain in its proper place, i.e., your good deed for me will not be fruitless. Please go and pacify Kṛṣṇa - my very love. Śuradāsa says that Rādhā requests her friend -- 'O my benevolent friend! bring me to life again as I am almost dying now). Here Yamaka is presented through the use of the word Sārāṅga which conveys the following meanings — (1) good hearted (Sārāṅga i.e., a peacock. Its synonym is 'Varhī', then the word is interpreted as 'Vara hiya' i.e., 'of good heart'), (2) Mountain (hence Sārāṅgadhara means Kṛṣṇa — who held the mountain in his hand), (3) much (Sārāṅga means sky. Its synonym is 'ananta' i.e., endless, hence much, (4) Viṣṇu, (5) Pangs of love (Sārāṅga i.e., the sun known by the name 'Tapana' which also means 'distress' or 'affliction', (6) Night, (7) Lotus (refers here to heart), (8) Kṛṣṇa, (9) Light (Sārāṅgapati - the lord of lamp), (10) Lamp, (11) Love, (12) Friend and (13) Afflicted (Sārāṅga i.e., a deer also known as 'Kurāṅga' and the word Kurāṅga means 'of a bad taste' i.e., distressed.

Here is an example of Kuṭa involving Śleṣa:-

कतमो मुमन हीं लपटात ।  
 समुक्ति मधुकर परति नाही मोहिं तोरी बात ॥  
 हेमजुही हे न जासै रई दिन पस्यात ।  
 मुमुदनी संग जाहु करके कैसरी की बात ॥  
 सेवती संतापदाता हुन सदै दिन होत ।  
 कैतकी के संग संगी रंग बदलत बात ॥  
 हीं मई कुस शर समुक्त विरह पीर पहार ।

शर के प्रम बात मुदा कोन बिधि विहार ॥ I



(Rādhā says to her friend: - O my good hearted friend!  
unite me with Kṛṣṇa. I apply to thee and make thee  
sworn by the name of Vīṇa that thou shalt help me  
in achieving my pangs of love. My heart burns much at  
night. Show it to Kṛṣṇa. The light of the lamp will  
remain in its proper place, i.e., your good deed for me  
will not be fruitless. Please go and greet Kṛṣṇa - my  
very love. Rādhā says that Kādhā requested her friend -  
'O my benevolent friend! bring me to life again as I am  
almost dying now). Here Kādhā is presented through the  
use of the word śānta which conveys the following  
meanings -- (1) Good hearted (Śānta i.e., a peacock.  
Its synonym is 'Yathā', then the word is interpreted as  
'Yathā hiya' i.e., 'of good heart'; (2) Gentleman (hence  
śāntaśānta means Kṛṣṇa -- who held the conch in his  
hand); (3) much (Śānta means sky. Its synonym is  
'śānta' i.e., endless, hence much); (4) Vīṇa; (5) Pangs  
of love (śānta i.e., the sun known by the name 'Śānta',  
which also means 'distress' or 'affliction'; (6) Light.  
(7) Lotus (refers here to heart); (8) Kṛṣṇa; (9) Light  
(śāntaśānta - the lord of love); (10) Lamp; (11) Love;  
(12) Friend and (13) Afflicted (śānta i.e., a deer also  
known as 'śānta', and the word śānta means 'of a bad  
case', i.e., distressed.

Here is an example of Kādhā's loving address:

तुम ही मेरी जान !  
मेरी जान ही तू !  
तुम ही मेरी जान !  
मेरी जान ही तू !  
तुम ही मेरी जान !  
मेरी जान ही तू !  
तुम ही मेरी जान !  
मेरी जान ही तू !



(The heroine says to the hero, 'O bee! I cannot understand this thing of yours. Why do you embrace this flower, i.e. myself. I am not that flower (Sonajuhī) with which you will pass your night after day. Smear your body with saffron and go to Kumudini (lily or woman taking delight in evil things). Sevati (a flower and a devoted woman) is always painful to you. Due to your association with Ketaki (a flower of this name and several women) your lustre is changed. Alas! I know the pangs of separation and have, therefore, become emaciated. Sūradāsa says that hearing this Kṛṣṇa assumed different moods in different thoughts). Here the heroine who is cross with the hero for his apiary tendencies reprimands him — 'Why art thou here on this blossom. This is not the flower you would like to dwell upon. I know not what you will'. The words Sumana, Madhukara, Hema-juhi, Sevati, Ketaki etc., are all used with a pun. Sumana means a flower and also refers here to the thin and tender bodied Rādhā. Madhukara means a bee but here it signifies Kṛṣṇa (the hero) who is said to be fickle by nature. Hema-juhi is a flower known as Sonajuhī also and the word Sonajuhī is taken as a Sabhaṅga Śleṣa (Broken Pun) and explained as follows:— so = that, na = not, ju = which and hī = heart. Thus the sense is 'I am not that woman whom you keep in your heart'. Kumudini means a lily flower. By Sabhaṅga Śleṣa it means 'one who is mad in passion' (ku = bad and muda = passion). Sevati is again the name of a flower and it also means 'a woman devoted to the service of her spouse'. Kesari means a lion as well as 'one smeared with saffron' and Ketaki is the name of a flower and also means several (women).







As an example of *Kūṭa* through the use of *Virodhābhāsa* (pseudo-contradiction) the following illustration may be cited:-

चक्रार्हिं त्रासत है राकेश ।  
 कमल उड़ावत बलि जूयन कीं चटपटिया यह देश ॥  
 गिरि मधवा संजोग देखि अत मृग सुखक एक संग ।  
 उमै विंव बुंदावन कोकिल सुक सांसति सब संग ।  
 मनकलता बांचति केहरि कीं इस सरवर समुचाह ॥  
 डाकत बुर बसन के अंतर तुम रत त्रिय बरसाह ॥

1.

(The moon is causing alarm to the Cakora bird, and the lotus is scaring away the swarm of bees; so strange is the land of Braja. Here is seen Indra in the company of mountains and the deer with the fowler. In this Vrndaavana there is a pair of cuckoo and a parrot, and a golden creeper filled with bashfulness in love is trying to tie a lion. Suradāsa says that the loving woman is shedding love and hiding her lover under her garment). It is a type of *Kūṭa* like the *Ulatavāmsī* of Kabir wherein is described the union of Rādhā with Kṛṣṇa. Cakora refers here to the eyes of Rādhā and Rākēśa (moon) to Kṛṣṇa's face. Similarly Kamala stands for the hands of Kṛṣṇa and Alijūtha for the hair of Rādhā which Kṛṣṇa is fondling. Giri stands for Rādhā's breasts and Maghava (Indra) for Kṛṣṇa's hands. Mṛga again is the person of Rādhā and Lubdhaka (fowler) is Kṛṣṇa. Kokila (cuckoo) represents the slim body of Rādhā and Keharī (lion) that of Kṛṣṇa.

In the observation of beauty when the imagination of the poet surpasses his sense of emotion, he generally makes use of the figure of metaphorical hyperbole (*Rūpakātisayokti*) in intricate and enigmatic words. This figure has been used by

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1. Pada 116.







Sūra most profusely. It has been mostly employed for describing the beauty of Rādhā in different situations. When Rādhā being mad in love for Kṛṣṇa wanders about to meet him, her friends approach Kṛṣṇa and describe to him the beauty of Rādhā's person in Kūṭa expressions.<sup>1</sup> Similarly when Rādhā's mother discerns suddenly the marks of love on Rādhā's person, she admonishes Rādhā to hide her limbs and Sūra has described this situation in several verses through Rūpakāṭisayokti.<sup>2</sup> The verse 'adbhuta eka anūpama bāga' quoted before<sup>3</sup> is a fine example of Rūpakāṭisayokti in which the limbs of Rādhā are described through the use of the well known standards of comparison (Upamānas). This verse may be compared with a similar poem of Candabardāi 'Kun̄jara uppara sinha sinha uppara dou pabbaye etc.', quoted before.<sup>4</sup> It also finds a striking similarity in the following lines of Vidyāpati:-

कनक कदलि पर सिंह समारल तापर पैरु उमानै ।

पैरु उपर दुह कसल पुलारल नात विनारलनि पाई ॥

(On the golden plantain, i.e., the thighs, there is a lion (waist) and on the lion there stands the Meru-mountain (breasts). On the Meru there blossom forth the lotuses (eyes) without stalks. It is to be noticed that Sūra has far excelled his predecessor in such descriptions through the use of Rūpakāṭisayokti. He has described the beauty of the whole body in many verses but every time with greater charm. Here is quoted one more example:-

राखै ये कवि उत्तटि महीं ।

ताऊ ऊपर सुंदर कदली तापर सिंह डई ॥

ताऊपर दुवै हाटक बरमी मोहन कुंम मई ।

तापर कमल कमल बिच बिबुम तापर कीरलई ॥

ताऊपर दुवै मीन बसत हैं सडरति तापर रही ।

पूरपात प्रभु देखि 'बचंभी' कसल न परति कही ॥

5.

1. Pada 45.

4. Page 87

2. Pada 33.

5. Pada 80.

3. Page 451.



There most probably. It has been mostly employed for  
describing the beauty of Radha in different situations.  
When Radha being mad in love for Krishna, her friends  
meet him, her friends approach him and describe to him  
the beauty of Radha's person in such expressions. 1. Statistically  
when Radha's mother discovers suddenly the marks of love on  
Radha's person, she admonishes Radha to hide her limbs and  
there has described such situation in several verses through  
Rupakathakam. 2. The verses 'adunna eka bhagavata bhag'  
quoted before is a fine example of Rupakathakam in which  
the limbs of Radha are described through the use of the well  
known standards of comparison (Upamāna). 3. This verse may  
be compared with a similar poem of Candaharad (Kantana)  
apara alina alina upara den padara etc. quoted before. 4  
It also finds a striking similarity in the following lines  
of Vidyapati:-

Two sets of the verse are given :  
The first set is given in Devanagari and is :  
(In the Golden standard, i.e., the simile, there is a lion  
(waist) and on the lion there stands the hero-mountain  
(prince). On the lion there blossoms forth the lotus (eyes)  
without stain. It is so be noticed that here the  
exalted his predecessor in such description through the  
use of Rupakathakam. He has denoted the beauty of the  
whole body in many verses but every time with greater charm.  
Here is quoted one more example:-

Two sets of the verse are given :  
The first set is given in Devanagari and is :  
The second set is given in Sanskrit and is :  
The third set is given in Sanskrit and is :  
The fourth set is given in Sanskrit and is :  
The fifth set is given in Sanskrit and is :



(O Rādhā! this beauty of yours is entirely reversed. On the Saranga (your feet) there is a beautiful plantain tree (thighs) and on the plantain there stands a lion (waist). Over the lion there are beautiful golden pitchers (breasts) and above them there stands a lotus (face). In the lotus there is a coral (lower lip) and above the coral there sits a parrot (nose). Above the parrot there are two moving fish (eyes) whose very remembrance fulfils all our desires. Śuradāsa says, 'this wonder cannot be described in words.')

The following is an example of Kūṭa where the figure of Rūpakāṭisayokti is used for expressing the miserable state of separation:

हरि कित पर व्रज के कोर ।  
 सुन्दर मधुप विजोग राखे पवन के ककरोर ॥  
 हनुमल पर कर नजरिपु एक कमल पर सहिरिपु जोर ।  
 दुनै कमल एक कमल ऊपर करि हकटत मोर ॥  
 एक सली मिलिखैसति भूखति हैचि करनी कोर ।  
 तबि सुवाहनु मलत नाहीं निरति उनकी मोर ॥  
 बिरस राखिनि धुरन करि करि नैन बहु जल तोर ।  
 तीन त्रिकुली मनसुंरिता मिली सागर क्षोर ॥  
 पटकैष जवरनि माल ऊपर नजरिपु की मोर ।  
 धूर जलनि भरति ज्वाबी पिली नैव किछोर ॥ 1

(Uddhava says to Kṛṣṇa - 'O Kṛṣṇa! why did you become a thief of Braja? O bee in your separation Rādhā has fallen into the trap of Cupid. She is putting one hand on her waist and the other on her braid. With two lotus-eyes on her lotus face she glances without winking and thus keeps awake the whole night till it is dawn. When some friend draws her by her hand smilingly and asks her - 'Why don't you give up this pensive mood and attend to other things, e.g., eating, drinking, etc., then remembering the delightful dances in your company







she sheds tears from her eyes. Then there flows a river in three currents — two over the two breasts and one between them and it goes right up to the shore of ocean (i.e., the navel). Her breasts are highly excited and her breath comes to her lips. O son of Nanda! meet the helpless cowherdess soon and save her from dying). Here 'eka kamala' stands for one hand; gajaripu (enemy of elephant, i.e., a lion) for waist; again 'eka kamala' for the other hand, Sasiripu - enemy of the moon i.e., Rahu represents the black curl of hair. 'Do kamala' stands for the two eyes and 'ika kamala' for face. Mubāisu means 'Surati' i.e., memory; 'Cakhata' means 'to eat' or 'to speak'; 'birasa' means 'full of delight'. 'Trivali' - three lines - stands for the three currents of tears and 'sagara' for 'navel'. Satakandha i.e., one possessed of six shoulders or faces, refers to Kārtikeya known by another name 'Saktidhara' (full of strength). Then the word 'Saktidhara' gives the sense of life (vital breath). 'Ajaya-ripu' means 'excitant' - ajaya is the same as vijaya or Bhaṅga (an intoxicating plant) and its enemy means excitant.

In the verse 'Socati Rādhā likhati nakhana saum etc.' quoted before <sup>1</sup> Rādhā is shown drawing a picture of Kṛṣṇa with her nails on the ground and the poet describes there the beauty of Rādhā in a Kūta style through Rūpakatīśayokti. In the following verse the decoration of Rādhā is suggested in a charming manner through the use of Rūpaka and Utprekṣa:

रही है मुँह पट की कोट ।  
 नहीं कियो फिर मान मवासी मनमय विकट कोट ॥  
 महुत कील कपाट कुलच्छन है दुगद्वार बकोट ।  
 भीतर माग कुँव भूषति की राशि बधर मनुकोट ॥  
 बदन बाह बिलक बाधुवन रुचि बाधुन बडकोट ।  
 प्रभुटी दूर गही कर सारंग निपट कटाच्छनि कोट ॥ 2

1. Page 172.

2. Pada 75.







(O Rādhā! you have covered your face under veil as if Cupid has made a terrible fortress taking shelter therein in the form of your anger. With the foreparts of your nails you are holding the garment as if it is a big pillar of this fortress. The good signs of your anger are the very shutters of its gate and the entrance of the eyes is the inner part of the fort. Inside it is hidden the pitcher of nectar which is Kṛṣṇa's share. Collyrium, mark on the forehead and other ornaments are his many weapons big and small. Sūra says that the friend says to Rādhā, 'Your brows are his bow and your glances his arrows'.

Here is an example of Kūṭa through the use of Bhrāntimān Alāṅkāra:-

रावे जलजुत कर बु धरे ।

धति ही करुन धधिक हवि उपजत तजत हंस सगरे ॥

चुगन चकार को हवे तन्मुख किमकत रहे करे ।

तब बिसंसी वृषमान नंदिनी दाऊ मिति करे ॥

(When Rādhā put a pearl on her hand, it shone forth with red lustre of her palms. The swans leave it (as they are misled by its redness) while the Cakora too stands in a trance when it goes to pick it up (taking it to be an ember of fire). Seeing this Rādhā smiled).

#### Other devices

Besides the Alāṅkāras Sūra has also used other devices for his Kūṭa expressions. One of these is the employment of a chain of words to express the meaning conveyed by one word. Sometimes this chain ends with a line or with the whole verse. In case the sense of even a single syllable is not clear the meaning of the whole poem becomes difficult to grasp. This is the most difficult type of Kūṭa style and Sūradāsa has

1. Pada 19 .







shown great skill in composing it. There are many Kūṭa songs of this type both in the *Sūrasāgara* and the *Sahityalahari*.

Below are quoted a few examples:-

विष्णु वदनी बहू कल्प निहारै ।  
 सुमना सुत सै कल्प सुमंजित धनपति धाम की नाम संवारै ॥  
 तरनि तात बनितासुत ताहवि कल्पनि रचि रचि ग्रंथ सवारै  
 कल्प कल्प पर रेल सुतावति वारंग रिपु पाहन गनि डारै ॥  
 उर हारावलि पैतति कल्पनि ननुं हंडु पारस दिंग पारै ।  
 पूर स्याम के नामहि पीतन कल्पपति के पदहि विचारै ॥

1.

(The moon-faced heroine (Rādhā) is seeing a lotus (her face)). Taking some Jasmine oil she is dressing her hair and with her lotus hands she is twisting her braid and tying it. She is also putting collyrium in her eyes and making a necklace of gems. She puts on the pearl necklace round her neck with her hands as if she is placing the moon near a magnet stone. *Sūradāsa* says that in order to win over Kṛṣṇa she is thinking of the status of Viṣṇu (i.e., like Lakṣmi the Goddess of Wealth she is trying to decorate herself to win Kṛṣṇa the incarnation of Viṣṇu). Here the word 'Sumanā Suta' means 'product of flower', i.e., the oil of Jasmine flower. 'Dhanapatidhāma Kau nāma' means 'hair' -- Dhanapati is Kubera, the treasurer of the gods; his dhāma (residence) is Alakā and then the thing which resembles in name with 'Alakā', i.e., 'Alaka' or hair. 'Tarani Tāta banitāsuta tā chabi' means 'braid of hair' -- Tarani is the sun, his father is Kasyapa; his banitā (wife) is Kadru and her son is serpent and the resemblance of a serpent gives the sense of a braid of hair.

बलवत प्रीतम सुतरिपु कंथ बाहुन बाहुन मिलति मयोरी ।  
 पैतसुतापति वस्त पु माथै कोटि प्रकास नहाइ गयोरी ॥  
 मोरुत सुत पति वरि पुर बाधी पिपु बाहन भोजन न सुहाई ।  
 हरिपुत बाहन वसन 'सनेही' मानहु बनलदेह दीताई ॥  
 उदधिपुता पति ताकर बाहन तिहि कैसं समुक्ताये ।

पूर स्याम मिलि धामधनरिपु ता भीतारहि सलिल बहावै<sup>2</sup> ।

1. Pada 65.

2. Pada 81.



shown great skill in composing it. There are many lines of this type both in the manuscript and the printed edition.

Below are quoted a few examples:-

1. *It was a first time when I met her  
At that time when I met her  
It was a first time when I met her  
At that time when I met her  
It was a first time when I met her  
At that time when I met her*

2. (The moon-faced heroine (Rādhā) is seeing a lotus (her face).  
Taking some jasmine oil she is dressing her hair and with her  
lotus hands she is twisting her braid and tying it. She is also  
putting collyrium in her eyes and making a necklace of garus.  
She puts on the pearl necklace round her neck with her hands  
as if she is placing the moon near a sunset stone. Surrounded  
says that in order to win over Kṛṣṇa she is thinking of the  
status of Vāṇī (i.e., like Lakṣmī the Goddess of wealth she  
is trying to decrease herself to win Kṛṣṇa the incarnation of  
Vāṇī). Here the word 'sunset stone' means 'product of flower'.  
i.e., the oil of jasmine flower. 'Dharmapālāṁ Kṛṣṇa' means 'half'. -- Dharmapālāṁ is Kṛṣṇa, the treasurer of the  
god; his dharm (treasure) is Lakṣmī and even the thing which  
resembles in name with 'Lakṣmī', i.e., 'Lakṣmī' or 'half'.  
'Taraṁ' the descendant of Lakṣmī means 'half' or 'half'.  
Taraṁ is the son, his father is Kṛṣṇa; his mother (wife)  
is Rādhā and her son is Lakṣmī and the resemblance of a  
resemblance gives the sense of a 'half' of Lakṣmī.

3. *It was a first time when I met her  
At that time when I met her  
It was a first time when I met her  
At that time when I met her  
It was a first time when I met her  
At that time when I met her*



(A friend of Rādhā says to her — 'O Rādhā! due to weeping you are now suffering from disease. On account of anger the lustre of your moon like face is destroyed. You do not like eating and drinking and air is burning your body like fire. How should I explain to you with request. Sūradāsa says that the friend says to Rādhā, 'You must meet Kṛṣṇa as he is weeping for your misbehaviour). The sense is that you must give up your anger and meet him.

Here the words 'Jalasuta ---- Āyudha' means 'disease' -- Jalasuta = product of water i.e., lotus; its dear object is the Sun; his son is Karna; his ripu (enemy) i.e., Arjuna; his bāndhava (brother) i.e., Bhīma and his Āyudha (weapon) means 'Gadā' (a club). Now the word 'Gadā' by analogy stands for 'gada' which in Sanskrit means 'a disease'. 'Meru-Sutāpati basata ju mātṛhaim' means 'the moon'. Merusutā = the daughter of mountain i.e., Pārvatī, her pati (lord) i.e., Śiva, and the object that resides on his forehead is the moon. 'Māruta-Suta pati -- Vāhana' means 'water'. Māruta-Suta means Hanumān (the son of wind); his lord i.e., Rāmacandra; his ari (enemy) i.e., Rāvaṇa, and by the one who resided in his town Lāṅkā is meant the sage Agastya; his father i.e., a pitcher and the thing which is contained in a 'a pitcher' is water. 'Hara-Suta ---- Sanehi' means 'air' -- Harasuta means Kārtikeya (the son of Śiva); his vehicle i.e., a peacock, his food i.e., a serpent; and his friend i.e., 'air'. 'Udadhi Suta pati takara Vāhana' means 'vinaya' i.e., request--Udhadhi-sutā i.e., Lakṣmī (the daughter of the ocean); her lord i.e., Viṣṇu his vehicle i.e., Garuḍa known by the word 'Vainateya' and from 'Vainateya' is taken the sense of 'Vinatī' i.e., request 'Dharma Suvana ripu tā autārahi' means 'evil nature' or misbehaviour -- Dharma suvana is Yudhiṣṭhira (the son of Dharma); his ripu (enemy) i.e., 'Duryodhana' and his incarnation i.e., 'Duṣṣīlā' or evil nature.



(A friend of Ravana says to her -- 'O Sita, due to weeping  
you are now suffering from disease. On account of anger  
the liver of your moon like face is destroyed. You do not  
like eating and drinking and air is burning your body like  
fire. Now should I explain to you with respect. Ravana  
says that the friend says to Ravana, 'You must meet Ravana  
as he is weeping for your misbehavior'. The name is that  
you must give up your anger and meet him.

Here the words 'Sita' means 'Sita', 'Ravana' means 'Ravana',  
Sita is a product of water i.e., Sita; for her object  
is the Sun; his son is Ravana; his wife (Sita) i.e., Sita;  
his brother (Ravana) i.e., Ravana and his wife (Sita) (Sita)  
means 'Sita' (a club). Now the word 'Sita' by analogy  
stands for 'Sita' which in Sanskrit means 'a disease'.  
Here, 'Sita' means 'Sita' means 'the moon'.  
Ravana is the daughter of Ravana i.e., Sita, for  
Sita (Sita) i.e., Sita, and the object that resides on his  
forehead is the moon. 'Sita' means 'Sita' means  
'water'. 'Sita' means 'Sita' (the son of Sita); his  
lord i.e., Ravana; his wife (Sita) i.e., Sita, and so  
the one who resides in his foot means is means the wife  
Agastya; his father i.e., a pitcher and the thing which is  
contained in a 'pitcher' is water. 'Sita' means  
means 'Sita' -- 'Sita' means 'Sita' (the son of Sita);  
his vehicle i.e., a peacock, his foot i.e., a peacock; and  
his friend i.e., 'Sita'. 'Sita' means 'Sita' (the son of Sita);  
means 'Sita' i.e., 'Sita' means 'Sita' (the son of Sita);  
(the daughter of the moon); her body i.e., Sita;  
vehicle i.e., Sita known to the word 'Sita'; the son  
'Sita' is the son of 'Sita' (the son of Sita);  
'Sita' means 'Sita' (the son of Sita); the son of  
Sita; his wife (Sita) i.e., 'Sita' means 'Sita' and his  
information i.e., 'Sita' means 'Sita'.



निशि दिन पंथ जाहति जाइ ।

दधिकौ सुत सुत तासु बाहन विकल ह्वै बहुलाइ ॥

गंध बाहन पूत बांधव तासु पतनी भाइ ।

कबै द्रुग भर देखिबौ नू सबै सुत विसराइ ॥

बजामय की लीन हमकी शपिक ससि सुत ग्वाइ ।

सुर प्रभु वितरीक विरछिन कम दिसैहै पाइ ॥

1.

(Rādhā says to her friend:- 'My day and night pass in waiting for Kṛṣṇa and my soul is much afflicted. When shall I forget all my miseries and see Kṛṣṇa to the full satisfaction of my eyes? I do not get even a letter from him. I desire to see his face which is more beautiful than even the moon. Suredasa says that Rādhā says--'When shall I, afflicted from his separation as I am, will see his feet again)? Here the expression 'Dadhī kau Suta Vāhana' means 'soul' -- Dadhīkau Suta i.e., the product of water is Lotus, its product is Brahman and his vehicle is 'Hamsa' or Swan and 'Hamsa' also means 'soul'. 'Gandha Vāhana---Bhai means Kṛṣṇa--Gandha-Vāhana i.e., the bearer of fragrance is wind; its son was 'Bhīma', his brother i.e., Arjuna, his wife i.e., Subhadrā and her brother i.e., Kṛṣṇa. 'Ajabhakha' i.e., the food of a goat means 'leaves (Patra) and the word Patra also means 'a letter'.'

सोचति ही मैं सजनी बाज ।

सम सति सुपन एक यह देख्यो कहत बचनी साज ॥

सिम भुवन रिपु भल सुत बैरि पित बरि बैरि सुनाइ ।

बाह गरी तई सुतसुत बैठी संसति बढायो जाइ ॥

हीं जाइयो ताहीं सब सीखव रसबस रिक्की काम ।

बाणि उठी सुनि पुर स्थान संग का उस्ताव बसान ॥

2.

(Rādhā says to her friend:- My friend! I was sleeping today when I saw a dream which I am amazed to describe. There came to Kṛṣṇa a friend who sat smiling near him and began to excite his love. I desired to learn from her the way of making

1. S.L. 22.

2. S.L. 68.







love and thus attract Kṛṣṇa. Śrīrādhā says that Rādhā says, 'But in the meantime I woke up and my desire was not fulfilled. How should I describe the delight I had in the company of Kṛṣṇa). Here 'Siva Bhūṣana-----Subhau' means 'a friend' ---- 'Siva Bhūṣana' = ornament of Siva i.e., the moon; its enemy--Rahu; its food -- the Sun; his son -- Karna; his enemy -- Arjuna; his father -- Indra; his enemy -- King Bali and his nature -- magnanimity (Dāni). Now in Persian <sup>by affinity the word Sakhi means a friend in Hindi.</sup> a magnanimous person is called 'Sakhi' and 'Sutasuta' means Kṛṣṇa (the son of Nanda).

Here is an example of a new variety of Kūṭa songs where the sense of a word is brought forth through the affinity of a word actually denoting that sense:-

काहे की मम सदन विचारी ।  
 ब्रजभूषन कसि जाऊँ निचारी तुम ब्रज जीवन का उजियारी ॥  
 ग्रहन चक्र है पैद जाधु घर ताहि कहा सारंग सम्चारी ।  
 गिरजापाति भूषन जिन देखे ते कहें देखत हैं नमचारी ॥  
 सुरतल सदन सुभाउ काँटि के चाहत है तुम भुन भँचारी ।  
 सुर रही नीकै निशि बाहर लम सुनि सुनी न साँस दुचारी ।

1.

(Rādhā says to Kṛṣṇa — 'Why have you come to my place? I consecrate myself to thee. You are the very life breath of Braja and the light of the whole world. Does he who has a jewel in his house, light a lamp? Does he who has seen the moon glance at the stars in the sky? Seeing a wishfulfilling tree in his house who will care to have an earthly tree? Śrīrādhā says that Rādhā says to Kṛṣṇa, 'I am happy when I hear that you are keeping well. It does not make me unhappy (that you are away). Rādhā has learnt that Kṛṣṇa enjoyed another woman and so she is addressing Kṛṣṇa in these threatening words out of jealousy. Here the phrase 'Gṛaha nachatra - ghara' means 'Maṇi' i.e., a Jewel -- Gṛaha planets

1. S.L. 111.





Love and kind regard to him. He has been very kind to me.  
 says, 'But in the morning I woke up and my head was not  
 settled. Now should I mention the delight I had in the  
 company of Karna? Here I give you a little story.  
 'A friend' --- 'give you a little story' --- 'a friend'  
 about his enemy--Karna's food -- the day he was -- Karna  
 his enemy -- at home his father -- Karna his enemy -- Karna  
 Karna and his mother -- Karna's father (Karna). Now in Karna  
 a magnificent person is called Karna. Karna's name

Karna (the son of Karna).  
 There is an example of a new variety of Karna story where  
 the name of a story is brought forth through the affinity of a  
 word actually denoting that name.

It is a story of a man who was very kind to me.  
 It is a story of a man who was very kind to me.  
 It is a story of a man who was very kind to me.  
 It is a story of a man who was very kind to me.  
 It is a story of a man who was very kind to me.

He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.  
 He has been very kind to me. I have been very kind to him.



i.e., nine (9) Nachatra stars i.e., 27, and Veda = 4. Thus the total is forty. Now forty seers make a maund (Mana) and the word mana is taken to denote the sense of 'mani' i.e., a jewel through the affinity of sound of the two words. Thus the sense is 'he who has a jewel in his house does not need a lamp'. The word Saranga means 'a lamp' here. 'Girajāpati bhūṣana' means the moon (the ornament of the lord of Pārvatī). The sense of the line beginning with the word 'Girajāpati' is 'who cares for the stars after seeing the moon in the sky?' Another illustration of this type of Kūṭa is the following well known song:-

सखी री सुन परदेसी की बात ।  
 बरष बीच है गर धाम की हरि बहार बलि जात ॥  
 सखि रिपु बरष मानरिपु दुखस्य हरिरिपु की बब घात ।  
 गहनजन बरष देव बरषकरि को बरषे मुहि सात ॥  
 रवि पंचक संग गर स्याम धन तातें मन बकुलात ।  
 कहु बहुमत कवि मिलै दूर प्रभु प्राण रहत नहु जात ॥

(My friend! just listen to the news of the Sojourner. He had given me the time limit of a fortnight only but it has now passed more than a month. Who will now stop me from taking poison. My life has gone with Kṛṣṇa and so my mind is afflicted. Sūradāsa says that Rādhā says to her friend, 'My friend! I tell you the truth that I will survive only if I know definitely when Kṛṣṇa will meet me'.) Here the word 'Hari Ahāra' means food of a lion i.e., flesh (Māṃsa) and the word Māṃsa by affinity gives the desired sense of Māsa i.e., a month. 'Graha nachatra Veda' means 'forty' as in the previous stanza and its half is twenty (Bīsa). Now by affinity the word bīsa is taken to denote the sense of Viṣa i.e., poison; 'Ravi Pañcaka' means the fifth day from Sunday i.e., Thursday (Vṛhaspati). Now the word Vṛhaspati has a







synonym known as 'Jīva' which also means 'Jīvana' i.e., life.

Sometimes obliquity (Kūtātva) is brought about by the use of words used in a conventional meaning, e.g. :-

कैठी बागु कुंजन बार ।

लक्ष्मि है वृषभानु नंदिनि बलि नंद किशोर ॥

मानु सुत हित सुत पित लागत उठत दुख है ।

है नर सुर सुल सुरज विरह बस्तुत है ॥

1.

(A friend of Rādhā says to another friend, 'Today Rādhā is looking towards the bowers and having consecrated herself she is gazing at Kṛṣṇa. She is afflicted by the cool breeze and flower appears to her like a thorn. Sūradāsa says that due to separation she is censuring Kṛṣṇa). Rādhā is sitting in a bower waiting anxiously for Kṛṣṇa and the poet describes her state of mind through a friend of hers. 'Bhānusuta hita' etc., is interpreted as 'Bhānusuta -- the son of the Sun i.e., Karna; his hita (friend) i.e., Duryodhana whose enemy was Bhīma. His father i.e., Vāyu (wind). The word Sura which is ordinarily used in the sense of a god has a synonym 'sumana' which also means a flower. Thus the word Sura is used to signify here the sense of a flower.

In some of the Kūṭa songs, the poet has used certain words, the first, middle and the last syllables of which form a new word, e.g. :-

मुकुत मेघ कास निधि इनके बाधि बरन पित बाधे ।

तरु मा मिनि बन साते जानी मद बरन विसराये ॥

बकल हुताशन के संदेशी तुमहूँ मद निकासी ।

दिन के उपल ताराह रीत ते याके सुगुत प्रकासी ॥

तन ती बंधी ब्याम गुन सुन्दर बोरनवार न कोई ।

जो ब्रज तजी बरधपति धुरन सब पुसदायक कोई ॥

2







(The Gopikās say to Uddhava -- 'Kṛṣṇa has now fixed his mind in Kubjā and so has forgotten the cowherd ladies. Do not give us this message of Yoga, go and preach it in Kasi. We are tied to the good qualities of Kṛṣṇa and none of us is prepared to leave him. Sūrādāsa says that the Gopikās say, 'There is nobody here in this Braja who would like to leave his lord Kṛṣṇa, the very source of all happiness'.) Here the expression 'Bhūsuta-----Barana' stands for 'Kubjā' and is interpreted as follows:- Bhūsuta means 'the son of Earth' i.e., Kuja (Marse); 'Megha Kālā' means 'the rainy season' i.e., Varsā and the word 'Nisī' (night) has a synonym (Jāminī). Now taking the first syllables of each of the three words Kuja, Barsā and Jāminī we get a new word 'Kubjā' (the hunch-backed woman). Similarly 'Taru bhāminī-----barana' means 'Gopīnā', (to the cowherd ladies) -- Taru (tree) stands here for the Sāgauna Tree; Bhāminī is equal to Kopinī (an angry woman) and Bana is equal to Kānana (a synonym). Now the middle syllables of these words Sāgauna, 'Kopinī' and 'Bana' form a new word 'Gopīnā' an accusative form of 'Gopī' meaning 'to the cowherdresses'. The phrase 'Abala--Nikāsau' gives the sense of Yoga -- 'Abala' is equal to 'Ajora' (without strength), Hutāsana = Agni. Then the middle syllables of these words Ajora and Agni form the word 'Joga' which is the same as 'Yoga'. 'Hima ke---Taru' represents the word Kāsī --- Hima ke upala means 'hails' (known as Karaka or Olā in Hindi), Talāi means 'Sarasi' (a small pool). Now the last syllables of Karaka and Sarasi give the word 'Kāsī'.

Similarly in 'वायस अजा सबद की मिलवन कीन्हें' काम अनूप 2. the word 'Bāyasa' means 'crowing' known as 'Kāṁva Kāṁva' in Hindi; 'Aja kā sabada' means 'māim māim'. Now the first

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syllables of these two words 'Kāṁva' and 'Main' form a new word 'Kāmāin' which means 'cupid' (in the nominative case). Thus the line is explained as 'Cupid has done a wonderful deed'.

In one of the varieties of Kūṭa words are used for denoting a number, e.g.,

मुनि मुनि रसन के रस रस ।

दसन गौरिनंद की लिलि सुकत संस्त पेस ॥

1.

Here the words 'Muni', 'Suni', 'Rasana ke Rasa' and 'Dasana Gaurinanda Kau' are used to signify the numbers seven, zero, six and one respectively, thus giving the Samvat 1607 Vikramī.

Sūradāsa has also used a variety of Kūṭa of the type of Prahelikā e.g.,-

इंद्र उपवन इंद्र गरि दनुजेंद्र इष्ट पहाव ।  
सुन एक पु पाप कीन्हें होत बापि मिलाव ॥

बनय रास समेत दिनमनि कंका र दोह ।

सुरदास बनाय है हैं सदा रासन दोह ॥

2.

(The whole verse gives this simple meaning -- May Lord Kṛṣṇa-- the Son of Nanda and Rādhā -- the daughter of Vṛṣabhānu -- always protect this poor and helpless Sūradāsa). Now the first two lines give the sense of Kṛṣṇa and the third that of Rādhā. It can be interpreted as follows:- 'Indra-Upavana' means 'the garden of Indra' i.e., 'the Nandana Vana'; 'Indra-ari' i.e., the enemy of Indra means a demon represented by the word 'Danuja'. 'Danujendra ista' means 'the favourite deity of the lord of demons' i.e., Śiva (the God who was worshipped by Ravana). His 'bahai' attendant is the bull Nandī. 'Sunna-eka' is equal to ten (Dasa); 'Jupāpa Kīnhe Hota' means 'that which results from committing a sin,' i.e. 'hell' (Naraka). Now adding the first syllables of the words 'Nandana', 'Danuja', 'Nandī', 'Dasa' and 'Naraka' we get the word 'Nandanandana' meaning Kṛṣṇa the son of Nanda. Then 'ubhaya rāsa' means

1. S.L. 109.

2. S.L. 117.







'the second Rāsi' i.e., Vṛṣa and 'Dināmani' (the jewel of the day) means the sun (known by the name of Bhānu also). Then by adding the two words vṛṣa and 'Bhānu' we get the words Vṛṣabhānu which is the name of Rādhā's father. His Kānnakā i.e., daughter means Rādhā. Thus the sense which the poet desires to express in this song is 'May Rādhā and Kṛṣṇa protect me'. The following is another example of this type of Kūṭa.

राधे रात सुरत रंग राती ।

नंदनवन संग सुख मदन मैं मदनमोद मदमाती ॥

कारन बंत बंत हैं घटकर बादि घटत पे जोई ।

मदपटे पे नाच कियो है नीलन मैं मत मोई ॥

गिरजापति पतनी पति जासुत गुनगुन मन उतारै ।

तनसुत जनसै धन विचारि कै सुरत भूमि पे ठारै ॥

सारांग सोर निहारति फिरि फिरि फिरि कित चतुर न पावै ।

सूर स्वाम कोविद सुमन कर विपरीत बनावै ॥

1.

(A friend of Rādhā says to another friend:- 'Rādhā is still under the influence of the night dalliance and is mad with the intoxication and delight of passion with Kṛṣṇa in the bower. She has now removed collyrium from her eyes and feeling the cool touch of the pearls. She has also removed the necklace now throwing it on the ground like the drops of sweat. She glances at the lamp again and again as it has not yet become dim. Her mind is, therefore, not yet still.' Sūradāsa says that the friend says, 'Kṛṣṇa is now removing the ornaments of this heroine so advanced in love'.)

Here the phrase beginning with 'Kāraṇa anta' and ending with 'Nāsa kiyau hai' is used to signify the sense of 'Kajala' (Collyrium). It is interpreted as follows:- Rādhā is removing from her eyes that thing by dropping the last syllable of which we get the sense of Kāraṇa-anta; if the first syllable is dropped we get the name of water and if the middle syllable is dropped we get an object which destroys everything.

I S. L. S.



The second half, 'A. S. Type and Disposition' (the 'type' of the  
the) means the sex (known by the name of 'Kishan' also). From  
by adding the two words 'type' and 'disposition' we get the words  
Vishkhan which is the name of Kishan's father. His name  
is 'A. S. Disposition' means 'Kishan'. Thus the name which the poet  
desires to express in this song is 'Kishan' and from  
process we see. The following is another example of this type  
of name.

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8. THE TYPE OF THE TYPE  
9. THE TYPE OF THE TYPE  
10. THE TYPE OF THE TYPE

(A friend of Kishan says to another friend: - 'Kishan is still  
under the influence of the night ballad and is not with the  
information and delight of passion with Kishan in the power.  
She has now removed completely from her eyes and feeling the  
cool touch of the breeze. She has also removed the influence  
now showing is on the ground like the drops of water. She  
Kishan at the same again and again as it has not yet become  
him. Her mind is, therefore, not yet still. Kishan says  
that the friend says, 'Kishan is now removing the influence of  
this influence as advanced in love'.)

Here the phrase beginning with 'Kishan says', and ending  
with 'Kishan says', is used to signify the name of Kishan.  
(Kishan). It is interpreted as follows: - Kishan is  
removing from her eyes that thing by dropping the last syllable  
of which we get the name of Kishan. At the first syllable  
is dropped we get the name of Kishan and at the second syllable  
is dropped we get the name of Kishan.



'Kāraṇa-anta' means 'the end of a cause' i.e., an effect known in Hindi as 'Kāja'. This word Kāja is obtained by dropping the last syllable (la) of the word 'Kaja-la'. If the first syllable (ka) is dropped we get the word 'Jala' which means 'water' and by dropping the middle syllable (ja) the word obtained is 'Kala' which means 'the all destroying, Time' or Death. Similarly the fifth line 'Girijāsuta' etc. means 'pearls' (Motī). 'Girjāpati' is Śiva (the lord of Pārvatī), his patanī (consort) is the Gaṅgā whose pati (husband) is Samudra (Ocean). Now the daughter (Jā) of the ocean refers to 'Sipa' (an oyster) and the product of an oyster is pearl. Guna means quality and the quality of a pearl is said to be coolness. 'Tanasuta' (born of body) means 'sweat'. Dhana signifies the sense of Dhanī i.e., a woman. Sāraṅga means a lamp (Dīpaka) here.

The following is one more illustration of Kūṭa of the type of Prahelikā.

मई है कहा प्रथम सी बात।  
 दुस्तिज दुर मिलि सुता दुस्तिजि बहत तोहि नुपात ॥  
 चौथ सिंगार पंथ करि कटि धुन करी बन्धनी बात।  
 सप्तम तोत बन्ध सी मारत फिरत नाथ बैहात ॥  
 नवमी हाँकि भवर नहिं ताकत बस भिन राखै बात।  
 दशावत है भिखी बैगनू जानहु नयन रखात ॥  
 इनावत सी तलकत भिय प्यारी पुरुष सँवरौ बात।  
 दूर स्याम रतनावति पहिने ही मँडित हित हात ॥

1.

(A friend says to indignant Rādhā - 'O damsel! why are you so still like a peg. O daughter of Vṛṣabhānu, Kṛṣṇa desires to meet you but having decorated yourself, you with your lion-like waist have now assumed the mode of a virgin girl. Kṛṣṇa is moving about, afflicted with passion as if he is stung by a scorpion. My friend! he does not glance at any other woman except you. Do not, therefore, hurt him with

1. S.L. 29.







indignation. O lady of fine breasts, meet him knowing that he is so affectionate. He is afflicted like a fish; save him, therefore, through your love. Śuradāsa says that the friend of Rādhā says to her:- 'In order to meet Kṛṣṇa put on your pearl-necklace and decorate yourself quickly'.)

Here the poet has given the names of the twelve parts of the Zodiac (Rāśis) denoting a particular meaning:- e.g., 'Prathama Śī Bālā' means 'the girl looking like the first Rāśi Meṣa', and Meṣa also means 'a peg' hence it denotes the sense of 'Niscale' i.e., motionless or still. Dutīya or the second 'Rāśi' is Vṛṣa and the word Vṛṣa combined with 'Bhānu' a synonym of 'Sūra' (the Sun) gives the name of Rādhā's father. 'Tṛtī' or the third 'Rāśi' is 'Mithuna', which denotes the sense of 'Maithuna' (passion or dalliance). The fourth 'Rāśi' is 'Karka' which is taken to give the sense of 'Karake' (having done). The fifth one is 'Simha' (lion) and it refers to 'waist'. The sixth is 'Kanyā' (a virgin girl); the seventh is 'Tulā' denoting the sense of 'equal to'; the eighth is 'Vṛścika' (scorpion); the ninth is 'Dhana' which is taken as equivalent to 'Dhani' i.e., a friend; the tenth is 'Makara', referring here to Māna (indignation); the eleventh is 'Kumbha' (pitcher) signifying 'the breasts' and the twelfth is 'Mina' 'fish'). The word 'Ratnāvalī' means 'a pearl-necklace' and is also the name of an Alāṅkāra.

Thus it is evident that Śuradāsa has employed many devices in his Kūṭa lyrics and also introduced some new types of Kūṭa poetry. Though normally intricacy of expression, a characteristics of Kūṭa, is regarded as a blemish by the exponents of poetics, yet where the sense is not difficult to grasp and it helps to elucidate the Rasa, the blemish tends to convert itself into the charm of expression and becomes instead a merit of poetry, as in the following verse:-







हैं तु नील पट बाँट दियोरी ।

भुनि राधिका स्याम सुंदर सीं बिनहिं काज बलिरोस कियोरी ॥

जलसुत किरन मईं बति जामा मनहुं सरद ससि राहु गह्योरी ।

भुनि बसन सिर मज्जन कीन्हैं उरनामस रिपु ताहि दियोरी ॥

तुम बति चक्रु रज्जुमान राधिका राख्यो मरि मरि मान दियोरी ।

सुरदास प्रभु बंग बंग नागरि मनहुं काम किन्ही रूप दियोरी ॥

1.

(A friend of Rādhā says to her — 'O Rādhā! by hiding your face under this blue veil you are showing in vain your anger to Kṛṣṇa. This blue veil appears on your face as a reflection of a blue lotus in water or Rāhu devouring the moon or a serpent climbing up a golden pillar and now enjoying the drink of nectar. O shrewd Rādhā! you are very wise, why are you so angry? Sūradāsa says that the friend says to Rādhā — 'Kṛṣṇa is so handsome in every part of his body as if Cupid has assumed a second form) — you, therefore, give up your anger and meet him).

The friend of Rādhā advises her to set aside her anger (Māna) for Kṛṣṇa and describes the beauty of Rādhā's face covered with a blue veil. The poet has suggested in Kūṭa words beautiful poetic fancies (Utpreksās). 'The veil on the face indicates as if Rāhu has devoured the moon or a serpent has climbed up a golden pillar and is drinking nectar.' The Kūṭatva here is not difficult to grasp, and adds to poetic charm in so far as it heightens Rāsa by depicting Rādhā's passionate desire to meet Kṛṣṇa. The word 'Jalasuta' (product of water) means a lotus and 'bhūmighasan' (crawling on the earth) means a serpent or a reptile.

### Language

Although the language of Kūṭa lyrics does not differ much from that of Sūra's other compositions, yet it is pre-eminently marked by the abundance of long compounds, elliptical structure of sentences and frequent play on words.



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1.

(A friend of mine says to me — 'I know by looking at  
your face under this blue veil you are looking in your heart  
at Rama. This blue veil appears on your face as a reflection  
of a blue lotus in water or like a golden pillar and not enjoying the  
scent of flowers. I should have said that the friend says to me —  
'Rama is so handsome in every part of his body as if he  
had assumed a second form — you, therefore, look up at  
me and meet him).

The friend of mine advises me to not look at me  
(Rama) for Rama and describes the beauty of Rama's face  
covered with a blue veil. The poet has suggested in these  
words beautiful poetic images (pictures). 'The veil on the  
face of Rama has turned the moon or a bright star  
into a golden pillar and is drinking nectar.' The  
poet's face is not different to Rama, and also to Rama  
shown in so far as it is beautiful as by the poet's  
passionate desire to meet Rama. The word 'Rama'  
(product of love) means a lotus and 'Rama' (meaning  
on the earth) means a temple or a temple.

2.

Although the language of this poem does not differ  
much from that of other's poems, yet it is  
pre-eminently marked by the abundance of poetic  
allusions, metaphors of nature and frequent play on words.



The abundance of figures of speech and other mechanical devices has made the expression often obscure and difficult. Notwithstanding the predominance of the sentiment of love (Śṛṅgāra) which requires for its delineation generally the poetic merits of perspicuity (Prasāda) and sweetness (Mādhurya) there is vigour (Oja) and the style has become ornate and affected. In the poems where Kūṭatva is more difficult, the words used are mostly in their Tatsama form but otherwise there is generally a mixture of both the Tatsama and Tadbhava (derived) words. The aptness in the choice of words and richness of vocabulary lend an elegance, force and sobriety to the diction and indicate the skill of the poet in the art of presentation.

#### The Causes which led Śūradāsa to compose Kūṭa lyrics

'Why did Śūradāsa compose these knotty poems?', 'What led him to resort to this intricate mode of expression which does not seem to fit in with his ordinarily natural simple style?'. These questions naturally seek an explanation which is not difficult to find. These verses were composed by Śūra mainly for two purposes — the representation of Mādhurā-bhakti as a secret message to the devotees of Puṣṭimārga and the love for poetic art. It has been noted above that there was a tendency among the writers of religious poetry to be secretive about the mode of their worship. The Mādhurā-bhakti is a particular form of such devotion where the devotee maintains the relationship of a friend with the object of his devotion as the lover with the beloved. In Puṣṭimārga the term Mādhurā is used to signify that particular form of love which manifests itself in the love between Rādhā and Kṛṣṇa. The love sports of Kṛṣṇa known in poetics as 'Śṛṅgāra-līlā' are to a devotee not Śṛṅgāra in reality but a natural pleasant mode of worship



The abundance of figures of speech and other mechanical devices has made the expression often obscure and difficult. Notwithstanding the predominance of the sentiment of love (Rāg) which requires for its delineation generally the poetic merits of pathos (Prasāda) and sweetness (Mādhurya) there is vigor (Uja) and the style has become ornate and affected. In the poems where Rāg is more difficult, the words used are mostly in their Sanskrit form but otherwise there is generally a mixture of both the Sanskrit and Prakrit (derived) words. The aptness in the choice of words and richness of vocabulary lend an elegance, force and authority to the diction and indicate the skill of the poet in the art of presentation.

The Gāthas which are classified as Rāg Rāgī

'Why did Rāg Rāgī compose these Rāgī poems?' 'What led him to resort to this intricate mode of expression which does not seem to fit in with his ordinarily natural simple style?' These questions naturally seek an explanation which is not difficult to find. These verses were composed by Rāg Rāgī for two purposes -- the representation of Rāg Rāgī as a sacred message to the devotees of Rāg Rāgī and the love for Rāg Rāgī. It has been noted above that there was a tendency among the writers of religious poetry to be sensitive about the mode of their worship. The Rāg Rāgī is a particular form of such devotion where the devotee maintains the relationship of a friend with the object of his devotion as the lover with the beloved. In Rāg Rāgī the Rāg Rāgī is used to signify that particular form of love which manifests itself in the love between Rāg Rāgī and Rāg Rāgī. The love objects of Rāg Rāgī known in Rāg Rāgī as Rāg Rāgī, are so a devotee and Rāg Rāgī in reality are a natural pleasant mode of worship.



in which there is nothing secret or hidden from the devotee . As a subject matter for poetic expression this *Śrīṅgāra-līlā* of Kṛṣṇa was first introduced by Jayadeva in his well known Sanskrit Lyric *Gīta-Govinda*.<sup>1</sup> After him Vidyāpati and Candīdāsa gave it a place in their respective compositions while in Hindi it was first introduced by Sūra alone . The devotion of Sūradāsa was inspired by the extraordinary charm and beauty of Rādhā and Kṛṣṇa, and Sūradāsa's aim in using this technique was to guide the mind of the devotee to the various forms, moods and sports of Rādhā and Kṛṣṇa and to help him to concentrate on them . This mode of worship is called by him 'Sahaja Samādhi', (natural meditation) . In the Kūṭa lyrics he has preserved such portraits as are requisite for meditation and concentration of mind by the devotee . Verily some of these portraits may appear deformed to the average man but for a devotee they stand on a high plane . Normally such portraits of Rādhā and Kṛṣṇa might not excite the feelings of reverence in the people, hence these were set in the form of an oblique expression . In fact the ideas of purity and impurity or morality and immorality are phenomenal and essentially relative . They change according to people placed in different situations and environments . It is for this reason that the people of the world would mock at such devotional worshippers and regard them as tainted in mind . But this may not be reasonable . Sūradāsa was a great devotee and renunciate . It is needless to say that he would not have taken recourse to the composition of Kūṭa songs but for his literary taste wedded to a devotional purpose . In this respect he excels even his predecessors like Jayadeva and Vidyāpati who had only one purpose in writing their lyrics i.e., a display of their poetic skill . The Madhurābhakti presents amorousness in full effect but is purged of

<sup>1</sup> यदि हरि स्मरणे सरसं मनो यदि विलासकथासु कुतूहलम् ।  
मधुरकौमल कान्त पदानलो भृणु तदा जयदेवसरस्वतीम् ॥ जी. जी. १-२



in which there is nothing better or hidden from the devotee. As a subject matter for poetic expression this *bhakti*-*lila* of Rama was first introduced by Jayadeva in his well known *Gita-govinda*. After him *Vidyapati* and Candanada gave it a place in their respective compositions while in Hindi it was first introduced by Suradas. The devotion of Suradas was inspired by the extraordinary charm and beauty of Radha and Krishna, and Suradas's aim in using this technique was to guide the mind of the devotee to the various forms, moods and aspects of Radha and Krishna and to help him to concentrate on them. This mode of worship is called by him '*madhura madhura*' (natural meditation). In the *Krishna* *lila* he has preserved such portraits as are popular for meditation and concentration of mind by the devotee. Verily some of these portraits are as great as the average man but for a devotee they stand on a high plane. Normally such portraits of Radha and Krishna might not excite the feelings of reverence in the devotee, hence these were not in the form of an artistic expression. In fact the ideas of purity and integrity or sanctity and immortality are phenomenal and essentially relative. They change according to people placed in different situations and environments. It is for this reason that the people of the world would not see such devotional worshipers and regard them as sainted in mind. But this may not be reasonable. *Suradas* was a great devotee and romanticist. It is needless to say that he would not have taken recourse to the composition of *lila* songs but for his literary taste wedded to a devotional purpose. In this respect he excels even his predecessors like Jayadeva and *Vidyapati* who had only one purpose in writing their *lilas*, i.e., a display of their poetic skill. The romantic ideal expression was introduced in this style by the poet of



the inseparable accidents of obscenity. A mundane mind may see contradiction between the poet's Bhakti and Śṛṅgāra in these songs but to a real devotee with a deep insight into them this contradiction will at once disappear. Rādhā is the heroine and Kṛṣṇa the hero of Śūrādāsa's lyrics. Both of them are extraordinary supernatural beings. Our feelings are, therefore, in complete communion with their amorous sports. In the mind of the devotee there is not the slightest place for any evil idea. While looking upon Rādhā and Kṛṣṇa of Śūrādāsa, one recognises them as one's deities commanding worshipful regard from the reader rather than as mere bella belle. Though they present themselves as man and woman, yet they are possessed of celestial emblems. In that mellifluous form amorousness is reflected in its pure and serene form. Even the cap-a-pie description of Rādhā and Kṛṣṇa evokes the feeling of devotion. This is exactly where lies the beauty of Śūrādāsa's Śṛṅgāra. He, no doubt, flashes before the eyes of his readers the implements of sensuousness but in the ultimate the reader loses himself in the divine beauty of the deified hero and the heroine which takes off the veneer of sensuousness. Thus Śūrādāsa is led to resort to this terse style by a purely religious motive. His successors have not succeeded in this respect even to a small extent.

Moreover, Śūrādāsa even as a poet gives evidence of a fondness for play on words and obliquity of expression. The treatment of the Nāyikā-bheda and some other poetic elements in Kūṭa style evinces Śūrādāsa's originality and extraordinary skill in the poetic art. Besides in response to Kūṭa compositions Śūrādāsa might have been influenced to a large extent by the tradition and particularly the Kūṭa lyrics of Vidyāpati which had become so popular during his age.



the insuperable accident of opportunity. A mundane mind may see contradiction between the poet's idealism and cynicism in these terms but to a real devotee with a deep insight into them this contradiction will at once disappear. Rādhā is the heroine and Kṛṣṇa the hero of Chāndāra's lyrics. Both of them are extraordinarily supernatural beings. Their feelings are, therefore, in complete communion with their marvellous sports. In the mind of the devotee there is not the slightest place for any evil idea. While looking upon Kṛṣṇa and Rādhā of Chāndāra, one recognises them as one's deities commanding worshipful regard from the reader rather than as mere poetic beings. Though they present themselves as man and woman, yet they are possessed of celestial splendour. In that religious form consciousness is reflected in the pure and serene form. Even the eye-a-pie description of Rādhā and Kṛṣṇa evokes the feeling of devotion. This is exactly where lies the beauty of Chāndāra's imagery. No, no doubt, flashes before the eyes of his readers the lapidaries of splendour but in the midst of the reader loses himself in the divine beauty of the deified hero and the heroine which takes off the veneer of sensuousness. Thus Chāndāra is led to resort to this terse style by a purely religious motive. His antecedents have not succeeded in this respect even to a small extent.

Moreover, Chāndāra even as a poet gives evidence of a fondness for play on words and obliquity of expression. The treatment of the Rādhā-Kṛṣṇa and some other poetic elements in Kṛṣṇa evokes Chāndāra's originality and extraordinary skill in the poetic art. Besides in response to this composition Chāndāra might have been influenced to a large extent by the tradition and particularly the Rādhā Kṛṣṇa of the Bhāgavat which has become so popular during his own



It may be noted that in the mediaeval period of Hindi Literature it was not only the Bhaktidhārā that was prevalent but simultaneously with it there were other channels as well wherein flew the poetic art. These were not related to any particular sect or religion but had direct relation to poetics. These may be termed Śṛṅgāra or Erotic style and the Rīti Style which was in conformity with the Rīti School of Sanskrit poetics. The latter assumed some significance in the Bhakti period though with the decline of the Bhakti age the Rīti School in Hindi occupied a pre-eminent position. But in the period dominated by Śūradāsa, apart from Bhakti the erotic and Rīti styles also influenced poetic compositions and this influence is clearly discernible in the lyrics of Śūradāsa. The current styles of poetic art as well as the general social tendency of seeking pleasure in erotic sports have their bearing on the poetry of Śūra. Thus there has been inevitably though tacitly the fusion of devotion as well as the erotical tendency in the lyrics of Śūradāsa. Overlooking this fundamental characteristic of Śūradāsa's art many critics have ventured to criticise the poetry of Śūradāsa; especially his Kūṭa lyrics from the standard of absolute ethics.

There are obviously the following influences that have worked on the mind and art of Śūradāsa — (1) in the adorative lyrics Bhakti in its general form with the elements of self-surrender and complete acquiescence, (2) in the songs related to the juvenile sports of Kṛṣṇa the sectarianism of the Puṣṭi School of Vallabha, (3) in the songs dedicated to Rādhā and Kṛṣṇa amorousness and the spirit of appeal to sensuous pleasures, (4) in other songs on the whole the charmingness of the sweet personality of Kṛṣṇa and (5) in the Kūṭa lyrics the style of composition of Śūradāsa's predecessors and contemporary progress of the Rīti School.



It may be noted that in the medieval period of Hindi literature it was not only the Bhakti school that was prevalent but simultaneously with it there were other channels as well wherein flowed the poetic art. There were not related to any particular sect or religion but had direct relation to poetry. These may be termed singers or poets style and the Kavi style which was in conformity with the Kavi school of Sanskrit poetry. The latter assumed some significance in the Bhakti period though with the decline of the Bhakti age the Kavi school in Hindi occupied a pre-eminent position. But in the period dominated by Bhakti, apart from Bhakti the erotic and Kavi styles also influenced poetic compositions and this influence is clearly distinguishable in the lyrics of Surdas. The current style of poetic art as well as the general social tendency of seeking pleasure in erotic sports have their bearing on the poetry of Surdas. Thus there has been inevitably though tacitly the fusion of devotion as well as the erotic tendency in the lyrics of Surdas. Overlooking this fundamental characteristic of Surdas's art many critics have continued to criticize the poetry of Surdas; especially the Kavi lyrics from the standard of absolute ethics.

There are obviously the following influences that have worked on the mind and art of Surdas — (1) in the religious lyrics Bhakti in its general form with the elements of self-surrender and complete dependence, (2) in the songs related to the juvenile sports of Kavi the erotic element of the Kavi school of Vaisnava, (3) in the songs dedicated to Krishna and Kavi awareness and the spirit of appeal to numerous listeners, (4) an eager search on the whole for characteristics of the great personality of Kavi and (5) in the Kavi lyrics the style of composition of Surdas's predecessors and contemporary poets of the Kavi school.



Adherence to the Rīti School has been a feature of Sanskrit poetry over a long period and this tendency was bequeathed to the Hindi poets of the mediaeval period. During the time of Jayadeva Riti poetry in Sanskrit had assumed a well developed form. And some early poets of Hindi prior to Sūradāsa had been considerably influenced by this tradition. In particular mention may be made of the works of Kṛpārāma, Mohanalāla Mīśra and Karnaśa, who were largely responsible for settling the seed of Rīti School even during the life of Sūradāsa. It was, therefore, but natural for Sūradāsa to fall in the wake of his contemporaries and lay equal importance in his compositions upon the internal as well as the external elements of poetry. And it was in the light of these circumstances that he took recourse to composing Kūṭa poems as well.

### Conclusion

Reviewing in retrospect we may add that the Hindi literature reveals during its range of over a thousand years the development of a deliberate art of presenting artistically certain inner feelings and mystic experiences through poetic compositions. Such compositions are mainly in lyric poetry and they bear the tint of devotional leanings irrespective of the nature and extent of devotion that has prompted the poet to do so. On the artistic side of such compositions it is equally clear that there is a select vocabulary to convey the secret ideas, and the style is also charged with the use of figurative language. This indirect mode of expression has the virtue of tacitly conveying the sense through the mode of suggestion, keeping it hidden from the uninitiated persons. Such poetry called Kūṭa or Dr̥ṣṭakūṭa in Hindi literature



Adherence to the Riti School has been a feature of Sanskrit poetry over a long period and this tendency was predominant to the Hindi poets of the medieval period. During the time of Jayadeva Riti poetry in Sanskrit had assumed a well developed form. And some early poets of Hindi prior to Chanda had been considerably influenced by this tradition. In particular mention may be made of the works of Kirtidasa, Mahadevi Prasad and Kanhada, who were largely responsible for setting the trend of Riti School even during the life of Chanda. It was, therefore, but natural for Chanda to fall in the wake of his contemporaries and lay equal importance in his compositions upon the internal as well as the external elements of poetry. And it was in the light of these circumstances that he took recourse to composing Riti poems as well.

### Conclusion

Reviewing in retrospect we say that the Hindi literature reveals during its range of over a thousand years the development of a deliberate art of presenting artistically certain inner feelings and poetic experiences through poetic compositions. Such compositions are mainly in lyric poetry and they bear the tint of emotional intensity irrespective of the nature and extent of devotion that has prompted the poet to do so. In the artistic idea of such compositions it is equally clear that there is a select vocabulary to convey the secret ideas, and the style is also charged with the use of figurative language. This language mode of expression has the virtue of facilitating conveying the sense through the use of suggestion, keeping it hidden from the uninitiated persons. Such poetry called Riti or Riti School in Hindi literature.



owes its genesis to the Vedic literature and to the classical Sanskrit handed down to the later poets through various intermediaries.

From a strict canonical point of view, the Kūṭa Kavyas belong to the category of the 'Citrakāvya' on account of the predominance of figurative expression in them. All the same, they could not be limited in scope within that narrow range of Citrakāvya as the emotional fruition has also reached its full development in most of the Kūṭa poems, and as such they are entitled to classification in the category of Dhvani or high-class poetry as well.

The main spring of the Kūṭa Kāvya is an inner urge to put forth certain mysterious experiences of life, both secular and sacred. Actuated by this urge the muse adopts the role of creativeness characterised by the charm of expression. Besides preserving the religious tenets and introducing creative element in poetry, the Kūṭa Kāvya spring from the pedantic consciousness and art of presentation characteristic of the poets of the mediaeval ages in India. Passing through several hands the style of Kūṭa compositions gradually became chiselled and assumed an artistic form which could cater well to the needs of poetic appreciation. It is seen in its full bloom in the Dr̥ṣṭakūṭa poems of Sūradāsa. It was not a mere accident that in the hands of Sūradāsa Kūṭa compositions attained the highest perfection. It is evidently the consummation of a tradition which nursed a feeling of self-achievement (Antah-Sādhana), the virtue major of the Hindu saints.

Sūradāsa has achieved a multifold success in his Dr̥ṣṭakūṭa lyrics; he has in the first place attained the highest goal of founding a school of Madhurā-bhakti and also hit the target of mystic songs possessed of high



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From a strict canonical point of view, the Kāvya belongs to the category of the 'Citrakāvya', on account of the predominance of figurative expression in them. All the same, they could not be limited in scope within that narrow range of Citrakāvya as the emotional tradition has also reached its full development in most of the Kāvya poems, and as such they are entitled to classification in the category of Divine or high-class poetry as well. The main spring of the Kāvya is an inner urge to put forth certain mysterious experiences of life, both secular and sacred. Actuated by this urge the muse adopts the role of creativeness characterised by the charm of expression. Besides preserving the religious tenets and introducing creative element in poetry, the Kāvya springs from the poet's consciousness and art of presentation characteristic of the poets of the medieval ages in India. Passing through several hands the style of Kāvya compositions gradually became polished and assumed an artistic form which catered well to the needs of poetic appreciation. It is seen in its full bloom in the Prabhavali poems of Śaṅkara. It was not a mere accident that in the hands of Śaṅkara Kāvya compositions attained the highest perfection. It is evidently the consummation of a tradition which nurtured a feeling of self-achievement (Anant-śānta), the virtue major of the Hindu saints. Śaṅkara has achieved a unified success in his Prabhavali lyrics; he has in the first place attained the highest goal of founding a school of Prabhavali and also hit the target of poetic consummation or high



rhythmic cadence in setting their innermost core with the mystery of devotion which is the quintessence of the Bhakti cult as related to Rādhā and Kṛṣṇa. Thus in his Kūṭa lyrics Bhakti poetry has got its enrichment. Secondly his achievements from the purely literary point of view have also been of a very high order. It seems that in some of his works there has been a conscious effort to adhere to the poetical standards along with the philosophical and devotional ones. In this attempt Sūradāsa is not free from the latent impressions from Vidyapati who was both his precursor and the torch-bearer.

In the middle period of Hindi literature, there was a clear current of poetic compositions which bore no relation to the sacred and sacerdotal practices of the people of that age. This current was purely secular and was later to merge in the erotic pattern of the Rīti type. Sūradāsa's success lies in the happy fusion of these two streams — the sacred and the secular; and his poetry has thus acquired the singular merit of uniting these two streams of emotion which blend happily in the classical characters of Rādhā and Kṛṣṇa. The difficult task of blending the twain so opposite in their import, especially in the poetic plane, found its accomplishment at the hands of Sūradāsa. Gliding down the devotional stream Sūradāsa has passed through all the currents of devotional themes in strict conformity with the doctrine of the Bhakti cult, without ignoring any aspect of eroticism to express which he has adopted the vehicle of rhetoric and allegory. He has presented in his songs all the phases of the love of Rādhā and Kṛṣṇa as the eternal play (Līlā) of Prakṛti and Puruṣa - the emblem of matter and energy, as the axle round which moves the entire universe, and also by reference



rhythmic cadence in setting their innermost core with the mystery of devotion which is the quintessence of the Bhakti cult as related to Rādhā and Kṛṣṇa. Thus in his Kṛṣṇa Arjuna Bhakti poetry has got its enrichment.

Secondly his achievements from the purely literary point of view have also been of a very high order. It seems that in some of his works there has been a conscious effort to adhere to the poetical standards along with the philosophical and devotional ones. In this attempt Chāṇakya is not free from the latent limitations from Vidyapati who was both his precursor and the torch-bearer.

In the middle period of Hindi literature, there was a clear current of poetic compositions which bore no relation to the sacred and anecdotal practices of the people of that age. This current was purely secular and was later to merge in the epic pattern of the Rām type. Chāṇakya's success lies in the happy fusion of these two streams — the sacred and the secular; and his poetry has thus acquired the singular merit of uniting these two streams of emotion which blend happily in the classical characters of Rādhā and Kṛṣṇa. The difficult task of blending the twin so opposite in their nature, especially in the poetic plane, found its accomplishment at the hands of Chāṇakya. Blending down the devotional stream Chāṇakya has passed through all the currents of devotional themes in strict conformity with the doctrine of the Bhakti cult, without ignoring any aspect of emotion to express which he has adopted the vehicle of metaphor and allegory. He has presented in his songs all the phases of the love of Rādhā and Kṛṣṇa as the eternal play (līlā) of the soul and Kṛṣṇa — the emblem of matter and energy, of the soul and Kṛṣṇa — the emblem of matter and energy, and thus by reference to the eternal play of the soul and Kṛṣṇa, the soul is referred to the eternal play of the soul and Kṛṣṇa.



to the same substratum he delineated the portrait of the ideal pair bound by the springs of amour, the all victorious energy in the world (*amor vincet omnes*). In this respect *Sūradāsa* compares very favourably in the field of Hindi literature with his compeer *Jivagosvāmin* who wrote *Ujvalanīlamani* in Sanskrit. Both of them represent *Rādhā* and *Kṛṣṇa* as the sole heroine and hero in the universe, with one atom of whose grace the multitude of the mundane men and women are absolved from the worldly pains of the common lover and the beloved. In the hands of *Sūradāsa*, the *Dr̥ṣṭakūṭa* has attained unprecedented heights of poetic success. The two aspects thus inter-woven by *Sūradāsa* saturate the arid farms of bleak devotion with the fluid of emotional exuberance and also lustrate the crude form of erotic sensuousness. In short, in the history of *Kūṭa* poetry the lyrics of *Sūradāsa* occupy an eminent position inasmuch as they do not only keep the light of mystical expression ablaze, which was originally lit by the *santa* poets of the past, but also add an eternal glow of poetic fervour to it. With the *Nātha* *Panthīs* and other *Santa* poets, *Kūṭa* served only a unilateral purpose, viz., of secret expression, when it reached *Vidyāpati* it wore a rich literary costume. But the two trends were harmonised through *Kūṭa* by *Sūradāsa*, the great devotee and the poet.

नाथान् गता मैथिल कोकिलस्य गुणान् मुञ्चति किल कूटगीतिः  
उपेत्य पुरं तु महाकविं सा दिवसंभया प्रीतिमवाप नूनम् ॥

The *Dr̥ṣṭakūṭa* lyrics of *Sūradāsa* expressed the culmination of oblique poetry in Hindi literature and their author harmonises in himself the immortal twain, Art and Devotion.



to the same substance he delineated the portrait of the  
 ideal pair bound by the springs of amor, the all  
 victorious energy in the world (and almost once). In  
 this respect Sūradāsa compares very favourably in the  
 field of Hindi literature with his counterpart, Tulsīdāsa  
 who wrote Ujjvalamāhār in Sanskrit. Both of them  
 represent Rādhā and Kṛṣṇa as the sole lovers and here in  
 the universe, with one atom of whose grace the millions  
 of the mundane men and women are absolved from the worldly  
 pains of the common lover and the beloved. In the hands of  
 Sūradāsa, the Prākṛita has attained unprecedented heights  
 of poetic success. The two aspects that inter-woven by  
 Sūradāsa saturate the arid lanes of bhakt devotion with  
 the fluid of emotional experience and also illustrate the  
 grand form of erotic sentiment. In short, in the history  
 of Kṛṣṇa poetry the lyrics of Sūradāsa occupy an eminent  
 position inasmuch as they do not only keep the light of  
 mystical expression alive, which was originally lit by  
 the songs poets of the past, but also add an eternal glow  
 of poetic fervour to it. With the Kṛṣṇa pancha and other  
 Kṛṣṇa poets, Kṛṣṇa served only a unilateral purpose, viz.,  
 of poetic expression, when it reached Vidyapati it was  
 a rich literary costume. Not the two trends were harmonised  
 through Kṛṣṇa by Sūradāsa, the great devotee and the poet.

तुलसीदास जी ने कृष्ण प्रेम का  
 अद्भुत रूप प्रस्तुत किया है।

The Prākṛita lyrics of Sūradāsa expressed the relationship  
 of oblique poetry in Hindi literature and their unique  
 harmonious in which the immortal truth, art and devotion.



COLLECTIONS OF SŪRADĀSA'S KŪTA POEMSA: MANUSCRIPTS:

- 1) सूरदास जी के दृष्टकूट अथवा सूरशतक सटीक It is mentioned in the नागरी प्रचारिणी सभा लोज रिपोर्ट १६००ई० नं० ६५०२०

The poet gives the following account of the MS. यह टीका तथा संग्रह श्री वल्लभ संप्रदाय के आचार्य काशीस्थ गो० गोपाल लाल जी के शिष्य बालकृष्ण ने अपने गुरु की आज्ञा से गुजरात भाग नगर में किये। रचना काल संवत् १८८५ वि० से सं० १६०० तक। सरसा स्थान बा० हरिचन्द्र पुस्तकालय बनारस।

As indicated by the name, it must be a collection of 100 Kūta poems of Sūradāsa. Dr. Dindayāla Gupta says about it, 'यह सूरदास का साहित्यलहरी से अलग कोई ग्रन्थ नहीं है।',<sup>2</sup>

but this view is incorrect as the work is quite different from the Sāhityalaharī. According to Prabhudayāl Mital the extract of the report seems to be misleading as Bhāganagara is not in Gujrat but it is another name of Deccan Hyderabad. The work is said to have been printed at the end of "Do Sau Bāvana Vaisṇavana Kī Vārtā" of Thākurdas published from Bombay.<sup>3, 4</sup>

- 2) अथ सूरदास जी कृत दृढ़ गूढ़ के पद, कांकरोली विद्या विभाग बंध ८८।१

size 8 x 7½, leaves 71, lines to each page 14, letters in each line 21-25, number of verses 53; paper handmade, written in legible hand with red and black ink. Date and writer unknown.

Beginning - श्री कृष्णाय नमः । श्री गोपीजनवल्लभाय नमः ।

अथ सूरदास जी कृत दृढ़गूढ़ के पद तिनकी टीका लिख्यते ।

श्री गोवर्द्धन धरन जय करन सरन जनमोद ।

ब्रंदारक वंदित सकल ब्रंदाविधि विनोद । १ ।

श्री वल्लभ विठ्ठल पदन बंदत विसद विचार ।

बहुत गुविषा बुद्धिबल विनसल विकट विकार । २ ।

भक्तन के पद छिय धरत- जिय को प्रियकर होत ।

तम तजि उचमता उदित विदित जगत को पोत । ३ ।

1. Ast. Vallabh. P. 174.

2. Ibid. P. 294.

3. Sūra Nirṇaya. P. 168.

4. Dr. Brajeshwar Varma considers Sūradāsajī Ke Dr̥ṣṭakūta and Sūra Sataka two different MSS. Sūradāsa P. in the



COLLECTIONS OF SŪRADĀSA'S KŪTA POEMS

A: MANUSCRIPTS:

1) The first part of the manuscript is mentioned in the first part of the report.

The poet gives the following account of the MS. It is mentioned in the first part of the report. The poet gives the following account of the MS. It is mentioned in the first part of the report.

As indicated by the name, it must be a collection of 100 KŪTA poems of SŪRADĀSA. Dr. Dindayāla Gupta says about it, "The first part of the manuscript is mentioned in the first part of the report."

but this view is incorrect as the work is quite different from the Sāhityaśāhī. According to Prabhakaraśāhī the extract of the report seems to be misleading as the work is not in Gujarati but it is another name of Devanāgarī. The work is said to have been printed at the end of the 18th century. Dvāna Vatsyavans Kī Vārta of Thākurdas published from Bombay.

2) The second part of the manuscript is mentioned in the second part of the report. It is a collection of 100 KŪTA poems of SŪRADĀSA. The work is said to have been printed at the end of the 18th century. Dvāna Vatsyavans Kī Vārta of Thākurdas published from Bombay.

beginning - The first part of the manuscript is mentioned in the first part of the report.

The first part of the manuscript is mentioned in the first part of the report. The poet gives the following account of the MS. It is mentioned in the first part of the report.



यह संसार ब्रसार मैं हरि कीर्तन सुख सार ।  
 कहै करत सबहुन को बड़ै उबर विसार ॥४॥  
 उफकारन ह्वै सबन को हेतु अर्थ समुपाय ।  
 ताते गायै भक्तजन भाषा सरल सुभाय ॥५॥  
 सुरदास तिन मैं भये जगत जगत ज्यों सूर ।  
 गायै सब विधि करि सुख हरिलीला रसपूर ॥ ६॥  
 जिनके पद मैं गूढ बहु अर्थ भाव का व्यंग ।  
 सुझि परै जैते तिते संग्रह कियो सुसंग ॥ ७ ॥  
 श्री वल्लभ कुल सकल की कृपा पाय अनुकोस ।  
 भाग नगर दक्षिण दिसा की यो सुमति निरदोस ॥८॥  
 बालकृष्ण की वीनती सुनि रसिक सुपथ ।  
 लीजै सुमति सुधारि कै सुरशतक यह ग्रन्थ ॥९॥  
 सुधासूर सागर भयो तामैं को कण लेस ।  
 कहत सुनत सब रसनि को अमुक होत प्रवेस ॥ १०॥  
 गायो एक पद सूर ने अंत समय सिद्धान्त ।  
 सो पद प्रथमहिं कहत हीं थोरे मैं वृत्तान्त ॥११॥  
 वाती सुरदास जी की रागविलावरो, भरोसो दूढ हन चरनन कैरो, प्रथम  
 दूद पट, नारि एक दसहू दिस विचरति ।

End:- सखी ब्रज राजत राजयनी ।  
 ऐसे सुरदास प्रभु को निरखि हरषि अनन्द भये । अत्यन्त प्रीत बाढ़ी  
 हति श्री आश्रम के दृष्टिकूट के पद संपूर्णम् ॥

From the opening verses it is evident that the work is  
 Sūra Śataka containing some Kuṭa verses of Sūrasāgara  
 collected by Bālakrishna who also wrote a commentary on  
 it. The manuscript is not complete as it contains only  
 53 verses.

3) सुरदास जी के कीर्तन संग्रह सटीक "सुरशतक" कांकरोली विद्या विभाग  
 वंश ३४, ६

Size 7½ x 6, leaves 92, lines to each page 12, letters  
 in each line 20, Number of verses 56, paper white and smooth.  
 Written in legible hand with black ink dated V.S. 1914. Name  
 of the scribe Dāmodaradāsa. A portion of the first page  
 mutilated.



From the opening verses it is evident that the work is  
Gita Rahasya containing some Kṛṣṇa verses of Śrīmadbhagavad  
collected by Balarāma who also wrote a commentary on  
it. The manuscript is not complete as it contains only  
53 verses.



Beginning - श्री केशो जयति । अथ प्रथम मंगला चरण सूरदास जी के कीर्तन संग्रह करिके कहैत ।

Then follow the same verses as given in MS 88/1 (No. 2 above). The end is as follows:- इति श्री सूरदास जी के गूढार्थ

पद सम्पूर्ण । मिति पोसवदी ६ बुध वासरे संवत् १६१४ लिपी हत जोसी मोती रामात्मज दामोदर दास जी श्री द्वार मध्ये शुभ भूयात् श्रीरस्तु ।

From the description it is clear that this is also a copy of Sūra Śataka of Bālakrishna Dasa and has only 3 verses more than the former. The order after verse 17 is different from that in the former.

4) सूरदास जी कृत कूट पदः मूलः कांकरोली विद्याविभाग वै १२४/७,१

Size  $5\frac{1}{2} \times 6\frac{1}{2}$ , leaves 34, lines to each page 12, letters in a line 11, verses 61, paper old mathurashahi. Written in red and black ink. Date and writer's name - unknown.

Beginning - श्री गोपीजन भल्लभायनमः अथ सूरदास जी कृत गूढ पद लिख्यते । नट ॥ मिलिवहु पारथमित्रहि जानि ।

End - गोरी पूत रिपुता सुत आयुष ।

Two more verses which are not Kuta are given at the end.

33 verses of this manuscript are found in MSS No. 2 and 3 also, while 28 are different. All these verses are taken from the Sūrasāgara.

5) दृष्टिकूट पद "सूरदास कृत" नाथ द्वारा विद्या भवन महाराज श्री गोस्वामी गोविन्दलाल जी का निजी पुस्तकालय : अंक ११चो०२

Size 6 x 6, leaves 104, lines to each page 12, letters in each line 20. Paper hand-made. Written in red black ink. Date and writer unknown. Both poems and commentary are given upto verses 26, but after that only the commentary. The verses are almost the same as in MS. No. 5. mentioned above.

6) दृष्टिकूट, सूरदास जी के तथा गोविन्ददास जी के पद नाथ द्वारा विद्या भवन : निजी पुस्तकालय : अंक १६, चो०१०



Beginning -  
 The first verse is given in MS 28\1 (No. 2)

Then follow the same verses as given in MS 28\1 (No. 2 above). The end is as follows:-

From the description it is clear that this is also a copy of Sura Sataka of Balaharsha Dasa and has only 3 verses more than the former. The order after verse 17 is different from that in the former.

4) Verse 17 to 20: Verse 17 to 20, 17, 18, 19, 20

Size 5 1/2 x 6 1/2, leaves 34, lines to each page 18, letters in a line 11, verses 61, paper old mairasahana. Written in red and black ink. Date and writer's name - unknown. Beginning - Verse 17 to 20: Verse 17 to 20, 17, 18, 19, 20

End - Verse 17 to 20: Verse 17 to 20, 17, 18, 19, 20

Two more verses which are not known are given at the end. 33 verses of this manuscript are found in MS No. 2 and 3 also, while 38 are different. All these verses are taken from the Sura Sataka.

5) Verse 21 to 24: Verse 21 to 24, 21, 22, 23, 24

Size 6 x 6, leaves 104, lines to each page 12, letters in each line 20. Paper hand-made. Written in red black ink. Date and writer unknown. Both poems and commentary are given upto verses 20, but after that only the commentary. The verses are almost the same as in MS. No. 2, mentioned above.

6) Verse 25 to 28: Verse 25 to 28, 25, 26, 27, 28



Size 8 x 5, leave 184, lines to each page 9, letters in each line 26-27. Verses 128, paper hand made. Written with red and black ink in beautiful and legible hand. Date and writer unknown.

Beginning:-

श्री कृष्णाय नमः । जय सूरदास जी कृत दृष्टकूट पद लिख्यते । राग सोरठा  
हरिजु के वदन की सोभा । कुटिलकुंतल बलक हवि मानों मधुम रस लोभा । विध  
को ताल देहु री माई ।

गोसुत को सुत पावक लायो नीम पिता कर लै उठाई ।  
रिपु को रिपु मुत्तमांक धर्यो जब तब जननी मनमोद बढ़ाई ।  
सूरदास या घर को चैरो गिरी परी तहं जूठन पाई ॥

Only 75 are Kūṭa verses covering about 95 pages of the MS.

7) दृष्टिकूट पदः सूरसागर परिशिष्ट : नाथ द्वारा विधा भवन अंक १०, चौ ०५

There is a manuscript of Sūrasāgara which contains at the end a collection of about 100 Kūṭa poems. Its description is as follows:-

Size 7 x 11, leaves 410, lines to each page 22, letters in each line 18-20, paper old. Written in red and black ink. The name of the scribe is Bhavānīsāṅkara, date 1830 V.S.

Beginning:-

श्री गोपीजन वल्लभाय नमः । जय सूरसागर लिख्यते । जय मंगला चरण राग  
कान्हारो, वन्दूचरण सरोज तिहारै ।  
इति श्री सूरसागर संपूर्ण, जगति प्रति प्रमाणै । वैष्णव ब्रजमोहन दास जी की पोथी  
सुलिखी सं० १८३० आश्विन सुदी १ भीमे श्री सीहाह मध्ये लिखित कसपुर जात ब्राह्म  
भवानी संकरेण लेखन पाठ्य शुभात् । श्रीस्तु कल्याणस्तु ।

After this are given the Kūṭa poems - leaves 14, verses 101, lines to each page 31, letters in each line 20. The writer of these verses is different. Many of the verses are not Kuta. The first three of the above manuscripts are those of Sūrasāṭaka of Bālakrishna Dāsa but it is strange that they are all different from one another as regards the number and order of verses contained. As the verses of all the manuscripts of these collections are taken from the Sūrasāgara, they are not given separately. The verses of the Sūrasāgara given in

Appendix

include all of them.



— 121 —

(7) 2-5-60 PM: Summary of the above : The first part was devoted to Only 78 are Kutsa verses covering about 90 pages of the MS.

There is a manuscript of Śārngāra which contains at the end a collection of about 100 Kṛpā poems. Its description is as follows:-

Beginning:-  
The name of the scribe is Bhavadasakara, date 1830 V.S.  
each line 18-20, paper old. Written in red and black ink.  
size 7 x 11, leaves 410, lines to each page 22, letters in



Besides these MSS., there are also a few printed collections of Suradasa's Kuta poems.

B: PRINTED:

1) SURASATAKA PURVĀRDHA

As the name indicates it is the first half (containing 50 verses) of a book called Sura Sataka which must have been a collection of 100 verses of Suradasa. There are three printed editions of this work.

1) सूरशतक पूर्वीर्ध्व श्री सूरदास जी कृत कूटपद श्री सकलाचार्य

शिरोधार्य श्रीमत् श्री वल्लभाचार्य वंशावतंस मायावाद तमनिकर भास्कर गोस्वामि श्री गिरधर जी महाराजाधिराज कृत तदीय सेवक बालकृष्णदास लिखित श्री बाबू हरिश्चन्द्र जी की आज्ञानुसार बनारस लाइट प्रेस हापैलाने में गोपीनाथ पाठक ने मुद्रित किया । संवत् १९२६ वि० सन् १८६६

11) सूरशतक पूर्वीर्ध्व.... श्री हरिश्चन्द्र कला मासिक पत्रिका खंड ६ संख्या ५ फरवरी फाल्गुन शुक्ला २ में पटना सहगर्विलास प्रेस से प्रकाशित संवत् १९२६ ~~१९२७~~

111) सूरशतक पूर्वीर्ध्व, सूरदास कृत दृष्टिकूटों की टीका, बालकृष्ण दास कृत तथा फर० १८८० तथा सम्पादक और परिवर्द्धक, भारतेन्दु बाबू हरिश्चन्द्र । सहगर्विलास प्रेस बांकीपुर पटना सन् १८८६ ई० ।

The work begins as follows:- श्री गोपी वल्लभाय नमः । अथ सूरदास जी के कीर्तनानि को संग्रह करिबे को प्रथम मंगलाचरण ।

दोहा:...

श्री वल्लभ विठ्ठल वदत प्रंदत दिसद विचार ।  
बहुत सुविषा बुद्धि बल, विनसत विकट विकार ॥ १ ॥  
यह संसार जगत् में हरि कीर्तन मुत्तसार ।  
कहत करत सब अजहुं तौ बहूँ नवर विचार ॥ २ ॥  
उपकारक हैं सबन को हेतु अर्थ समुत्पाय ।  
तातैं गायै भक्त जन, भाषा सरल सुभाय ॥ ३ ॥  
सूरदास तिन मैं भये, जगत जात ज्यौं सूर ।  
गायो सब विधि करि सुजस हरि लीला रस पूर ॥ ४ ॥  
जिनके पद मैं हूँ बहु, अर्थ भाव रस व्यंग ।  
सूक्त पर जेतै तितै, संग्रह कियो सुसंग ॥ ५ ॥  
श्रीमत् श्री गोपाल सुत श्री गिरधर सुखाय ।  
जिनकी आज्ञा तैं कियो भाग नगर मैं चाय ॥ ६ ॥  
बालकृष्ण की वीनती सुनिये रसिक सुपंग ।  
सीधे सुमति सुधारि के सूर शतक यह ग्रंथ ॥ ७ ॥  
॥ इति श्री सूरशतक पूर्वीर्ध्व सम्पूर्णम् ॥



Besides these MSS., there are also a few printed collections of Śaṅkara's Kṛti poems.

B. PRINTED:

1) SUBHĀTAKA PĪṬHĀRĪ

As the name indicates it is the first half (containing 50 verses) of a book called SUBHĀTAKA which must have been a collection of 100 verses of Śaṅkara. There are three printed editions of this work.

1)

Śaṅkara Kṛti, ed. by Śrī Rāma Śaṅkara, published by the Government of Madras, 1911.

11)

Śaṅkara Kṛti, ed. by Śrī Rāma Śaṅkara, published by the Government of Madras, 1911.

111)

Śaṅkara Kṛti, ed. by Śrī Rāma Śaṅkara, published by the Government of Madras, 1911.

The work begins as follows:-

Śaṅkara Kṛti, ed. by Śrī Rāma Śaṅkara, published by the Government of Madras, 1911.



यह इतिहास सब पदन को बर्णन मयो सुखदाय ।

श्री गिरिधर महाराज की वामित कृपावत पाय ॥ १ ॥

संवत् ब्रह्मादस शतक बस्सी पर द्वै लेख ।

मार्गसिंह वदि सप्तमी, कवि कविता पय देख ॥ २ ॥

From the above description it is evident that this was written in V.S. 1882 by one Balakrishna, a resident of Bhāganagar, by the order of his Guru Śrī Giradhar for the purpose of Kirtana. The collection contained 100 verses, but only the first half is now available in print. The introductory verses are the same as given in the manuscripts (Nos. 2 and 3) of the Kāṅkaroli Vidyā Vibhāga which shows that it must be the same work as the above MSS. But a comparison shows that the number and order of the verses of this work do not entirely tally with those of the MSS. This difference is difficult to account for. 14 verses of Sūrasataka Pūrvārdha are common with those of the Appendix of Sāhityalaharī and 36 are new. The three following collections are also known to have been printed but are now not available:-

1. Sūradāsa Jī Ke Dr̥ṣṭikūṭa Pada,  
Husaini Press 1852 A.D.
2. Dr̥ṣṭikūṭa Pada,  
Haji Press, Agra, 1862 A.D.
3. Dr̥ṣṭikūṭa Pada - Sūradāsa-Kṛta,  
Mumbai-ul-Ulum Press, Muthura, 1864 A.D.



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From the above description it is evident that this was written  
 in V. S. 1883 by one Balakrishna, a resident of Kishanagar, by  
 the order of his Guru Sri Giridhar for the purpose of Kishanagar.  
 The collection contained 100 verses, but only the first half  
 is now available in print. The introductory verses are the  
 same as given in the manuscripts (Nos. 2 and 3) of the  
 Kāṇḍikā Vidyā Vihāṅga which shows that it must be the same  
 work as the above MS. But a comparison shows that the number  
 and order of the verses of this work do not entirely tally  
 with those of the MS. This difference is difficult to account  
 for. 14 verses of the MS. are common with those  
 of the appendix of Śāhitya-lakṣaṇa and 26 are new. The three  
 following collections are also known to have been printed but  
 are now not available:-

1. Śāhitya-lakṣaṇa, 1883 A.D.  
 Kishanagar Press, 1883 A.D.
2. Śāhitya-lakṣaṇa, 1883 A.D.  
 Kishanagar Press, 1883 A.D.
3. Śāhitya-lakṣaṇa - Śāhitya-lakṣaṇa, 1883 A.D.  
 Kishanagar Press, 1883 A.D.



The Kṛta Poems of Śūrasāgara.  
परिशिष्ट 'ख'

○○○○○○○○○○

3

है बलवीर बिना को भीर ?  
 सारंगपति प्रगटे सारंग हैं, जानि दीन पर भीर ॥  
 सारंग विकल भयो सारंग मैं, सारंग तुल्य सरीर ।  
 पायी काम सारंगवासी साँ, राखि लियो बलवीर ॥  
 सारंग एक सारंग हूँ लोदूँ, सारंग ही मैं तीर ।  
 सारंग पानि शय ता ऊपर, गर परीच्छत कीर ॥  
 गहि दुष्ट दुपदी को सारंग / नैननि बरसत नीर ।  
 सुरदास प्रभु अधिक कृपा हैं, सारंग भयो गंभीर ॥

3

अविषा वर्णन

माथी जू यह मेरी एक गाह।  
 जब जाबु तैं आप आगें दई, तै चाहयें चराह ॥  
 अति हरहाई, छटकत हूं बहुत अमारग जाती ।  
 फिरति वैद कन उःख उखारति, सब दिन जरु सब राती ॥  
 हित करि मिलै लेहु गोकुलपति अपनी गोधन मांह ।  
 सुख सोऊं सुनि कवन तुम्हारे देहु कृपा करि बांह ॥  
 निघरक रही सूर के स्वामी जनि मन जानी फेरि ।  
 मन ममता रुचि सों रखवारी पहिले लेहु निवेरि ॥

१: ... स० ३३, दि० १६ । १३० का० कां० २१। १३७

२: ... सो पूरवै० द । ३३



Handwritten text at the top of the page, possibly a title or header.

॥ श्री गुरु ॥  
॥ ॥

॥ श्री गुरु ॥

॥ श्री गुरु ॥

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॥ श्री गुरु ॥

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- ॥ श्री गुरु ॥
- ॥ श्री गुरु ॥
- ॥ श्री गुरु ॥
- ॥ श्री गुरु ॥
- ॥ श्री गुरु ॥
- ॥ श्री गुरु ॥
- ॥ श्री गुरु ॥
- ॥ श्री गुरु ॥

॥ श्री गुरु ॥

॥ श्री गुरु ॥



तृष्णा वर्णनः  
००००००००

३

माधो नैकु हटकी गाह ।

भ्रमति निसि बासर अपथ पथ अगह गहि नहि जाह ॥

हुधित अति न अथ गति कबहुं निगम द्रुम दलि खाह ।

अष्ट दस घट नीर अंचवति तृषा तरु न बुझाह ॥

हहीं रस जो धरीं आगे तरु न गंध सुहाह ।

और अहित अमच्छ भच्छति कला बरनि न जाह ॥

व्योम, धर, नद, सेत, कानन हते चरि न अघाह ।

नील सुर अरु अरुन लोचन सेत सींग सुहाह ॥

मुवन चौदह सुरनि सुंदति सु धीं कहां समाह ।

ढीठ, निहुर न हरति काहुं त्रिगुन ह्वै समुहाह ॥

हरे सलबल दनुज, मानव, सुरनि सीस चढ़ाह ।

रचि विरंचि मुख भाँह हवि लै चलति चित्त चुराह ॥

नारदादि सुकादि मुनिजन धके करत उपाह ।

ताहि कहु कैसे कृपानिधि सकत सूर चराह ॥

४

जातु वर्णनः  
००००००००

चो परिणत मढ़े जुग बीते ।

गुन पासे क्रम अंक चारि गति सारि न कबहुं जीते ॥

चारि पसार दिसानि, मनोरथ, धर फिरि फिरि गिनि आवै ।

काम क्रोध मद संग भूढमन लेखत हार न मानै ॥

बाल विनोद वचन हित अनहित बार बार मुख भासै ।

मानो का कदाह प्रथम दिसि आठ सात दस नासै ॥

बोछा बुक्ति जुवति चित्त बोछा बोछा बरस निहासै ।

बोछा अंगनि मिलि प्रजंक पे ह दस अंक फिरि ठारै ॥

पन्द्रह पित्त काज, चौदह दस चारि पठे, सर साधे ।

तेरह रतन कनक रचि द्वादस अटन जरा जा बाधे ॥

नहिं रूचि पंथ पयादि हरनि हकि पंच एकादस ठानै ।

नी दस आठ प्रकृति तृस्ना सुख सदन सात संधानै ॥

पंजा पंच प्रपंच नारि पर भक्त, सारि फिरि मारी ।

बीक चवाउ भरे दुविधा हकि रस रचना रुचि धारी ।

बाल किसोर, तरुन, जर जुग सो सुफ़्त सारि ढिग ठारी

सूर एक पी नाम बिना नर फिरि फिरि बाजी हारी ॥



1910



विनती

५

जब मेरी राखी लाज मुरारी ।  
 संकट में हक संकट उपज्यो कहै मिरग सौं नारी ॥  
 और कबू हम जानत नाहीं आई सरन तिहारी ।  
 उलटि पवन जब बाबर जाय्यो स्वान चली सिर फारी ॥  
 नाचन कूदन मुगिनी लागी चरन कमल पर वारी ।  
 सूर स्याम प्रभु अविगत लीला आपुहिं आमु सवारी ॥२२१॥

मन प्रबोधः

६

रै मन समझु सोचि विचारि ।  
 भक्ति बिनु भावंत दुलैभ कहत निगम फुहारि ॥  
 धारि पासा साधु संगति कैर रसना सारि ।  
 दांड अर्क पर्यो पुरी कुमति पिछली हारि ॥  
 राति सतरह सुनि अठारह चोर पांचौं मारि ।  
 डारि दै तू तीनि काने चतुर चौक निहारि ॥  
 काम, क्रोध रु लोभ मोह्यो ठग्यो नागरि सारि ।  
 सूर श्री गोविंद भजन बिनु जै दोड कर फारि ॥

७

रै मन निषट निलज्ज अनीति ।  
 जियत की कहि को चलावै भरत विषयनि प्रीति ॥  
 स्वान कुब्ज कुपुं, कानी, प्रवन पुच्छ विहीन ।  
 भग्न भाजन कंठ कृमि सिर कामिनी आधीन ॥  
 निकट आयुध बधिक धारै करत तीक्ष्ण धार ।  
 अजानायक भग्न क्रीडत, चरत बारंबार ॥  
 दैह दिन दिन होति हीनी दृष्टि दैतत लोग ।  
 सूर स्वामी सौं विमुक्त हूँ सती कैस भोग ॥

५: ...स० २२१,

६: ...स० ३०६, वै० ३० । १६१

७: ...स० ३०१, वै० ३१ । २०१



ਸ੍ਰੀਮਤਿ

੨

੧. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਤਿਸੇ ਸਾਹਿ  
 ੨. ਸ੍ਰੀਮਤਿ ਤੇ ਸ੍ਰੀਮਤਿ ਤੇ ਸ੍ਰੀਮਤਿ ਤੇ ਸ੍ਰੀਮਤਿ  
 ੩. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੪. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੫. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੬. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ

੩

ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ

੧. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੨. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੩. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੪. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੫. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੬. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ

੪

੧. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੨. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੩. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੪. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੫. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ  
 ੬. ਸ੍ਰੀਮਤਿ ਸਾਹਿਬ ਕੀਰਤਿ ਸਾਹਿਬ ਕੀਰਤਿ

੧੫੫ ੦੫... ੧੫

੧੫੫ ੧ ੦੫ ੦੫ ੧੫੫ ੦੫... ੧੫

੧੫੫ ੧ ੧੫ ੦੫ ੧੫੫ ੦੫... ੧੫



मक्ति बिनु बैल बिराने ह्वै हो ।  
 पाउं चारि, चिर सुंग, गुंगसुख तव कैलें गुन गैहो ॥  
 चारि पहर दिन बरत फिरत बन तरु न पैट ज्यैहो ।  
 टेटू कंध रु फूटी नाकनि कोलीं धों भुस सैहो ॥  
 लादत जोतत लहुटि बाजि है तव कहं मुँह दुरैहो ।  
 सीत, घाम, घन, विपति बहुत विधि भार तरै मरि जैहो ॥  
 हरि संतन को कह्यो न मानत कियो आयुनों पेहो ।  
 भूरदास भगवंत भजन बिनु मिथ्या जनम गवैहो ॥

६

भजि मन दधि सुता पति चरन ।  
 देवगुरु कीं अवनि सुत ही सदा चाहै करन ॥  
 सैतरी जिय जानि मन में जात जातु मरन ।  
 सनु बाहन तासु भूषन दूटि मुँह पर परन ॥  
 हंस सुत रिपुसुत के सुत की जठर रक्षा करन ।  
 सत्य सुत सुत तासु पतनी परम चिंता हरन ॥  
 दक्षसुता पति श्रीपति साथ हैं जो कल तन उषरन ।  
 सूर के प्रभु सदा सहायक विस्व पोषन करन ॥

दशम स्कंध

१०

वातरूप वर्णनः

देखि सखि एक अद्भुत रूप ।  
 एक अंबुज भव्य देखि अत बीस दधिसुत जूप ॥  
 एक अवली दोह जलचर उभै अर्ध अनूप ।  
 पंच वारिज एक ही ठिंग कहौ कौन सरूप ॥  
 मई सिसुता मांछि सोभा करी अर्थ विचार ।  
 सूर श्री गोपाल की हवि राखिए उरधार ॥

८.... सं० ३३१, वै० ३२ । २१०

६.... कांक० १२४, ७, १, २६, ३४, ६। ४, ८८, १ । ४, सू० सं० १२

१०... सं० परि० ६, पाठान्तर .. देखी सखि अक्षय रूप अनूप । वै० १०८, ५७,

आ० २०३ । ३०, कांक० ३४, ६ । १८



॥ श्रीगणेशाय नमः ॥

3



गोद लिए जसुदा नंद नंदहि ।

पति फंगुरिया की हवि हाजति, विज्जुलता सोमित मनु कंदहि ॥

बाजी पति अजुज जंवा तैहिं, अरक थान सुत माला गुंदहि ।

मानी स्वर्गहिं तैं सुर पति रिपु कन्या सौति आइ ढरि सिंधुहि ॥

आरि करत कर चपत चलावत, नंदनारि आनंद हुबै मंदहि ।

मनी मुजं उमी रस लालच फिरि फिरि चाटत सुभग सुख सुचंदहि ॥

गूंगी बातनि यों अनुरागति, भंवर गुंजरत कमल मों वंदहि ।

सूरदास स्वामी धनि तप किए, बड़े भाग जसुदा अरु नंदहि ॥

### दधि लीला:

जब दधि रिपु हरि हाथ लियो ।

लापति अरि डर असुरनि संग बासर पति आनन्द कियो ॥

विदुसि सिंधु सकुचत सिब सोचत गरलादिक किमि जात ॥ पियो ।

अति अनुराग संग कमलातन प्रफुलित अंग न समात दियो ॥

एकनि दुष्ट एकनि सुख उपजत ऐसी कीन विनोद कियो ।

सूरदास प्रभु तुम्हरे गहत ही एक एक तैं हात बियो ॥

देखी माई दधिसुत मैं दधिजात ।

एक अचम्भो देखि सखीरी रिपु मैं रिपु जु समात ॥

दधि पर कीर कीर पर फंज फंज के द्वै पात ।

यह सोभा देखत पसु मालक फूले अंग न समात ॥

बारंवार विलोकि सोचि चित नंद महर मुक्कियात ।

यहै ध्यान मन आनि त्याग को सूरदास बलि जात ॥

११... स० ७२५

१२... स० ७६१, वै० १८८। १२८, भा० २५८। ८, सू० १०४२

१३... स० ७६०, वै० १२१। १५१, नवल० १७०। १७३, दि० ६८। १३०, पो० १४६। ६

का० कां० १४६। ६७६, नाथ० १०। २११, भा० २५०। ८४, कां० ८८, १। ३६ सू० १०४



॥ श्रीगणेशाय नमः ॥

॥ श्रीगणेशाय नमः ॥



बाल लीला :

१४

दधि सुत जन्म्यो नंद के द्वार ।  
 निरखि नैन अरु क्यूँ मनमोहन रटत देहु कर बारंबार ॥  
 दीरघ मोल क्यूँ व्योपारी रहे ठौ सब कौतुक द्वार ।  
 कर ऊपर ले राखि रहे हरि दैत न मुक्ता परम सुहार ॥  
 गोकुलनाथ बर जसुमति के आंगन भीतर भवन मंफार ।  
 सासाधन भर जल मैलत फूलत फलतन लागी बार ॥  
 जानत नाहिं मरम सुरनर मुनि ब्रह्मादिक नहिं करत विचार ।  
 सुरदास प्रभु की यह लीला ब्रज बनितनि पहिरे गुहि द्वार ॥

गोचारण :

१५

जन तैं जाकत धेनु चराए ।  
 संध्या समय सांवेरे मुख पर गोपद रज लपटाए ॥  
 बरह मुहुट के निकट तसति लट मधुप मनी रुचि पाए ।  
 विलसत सुधा जलप आनन पर उद्धत न जात उड़ाए ॥  
 विधि बाहन मच्छन की माला राजत उर पहिराए ।  
 एक बरन बपु नहिं बड़ छोटे ग्वाल बने हक धार ॥  
 सुरदास बलि लीला प्रभु की जीवत जन जस गार ॥

रूप वर्णन :

१६

नंद नंदन मुख देखी माई ।  
 झंझ झंझ हवि मनहु उये रवि ससि अरु तमर लजाई ॥  
 लंजन मीन, भृंग, वारिज, मृग पर हुन अति रुचि पाई ।  
 सुति मंडल दुंछल मकराकृत विलसत सदन सदाई ॥  
 नासा कीर कपोत ग्रीव हवि दाहिम दसन चुराई ।  
 इवै सारंग बाहन पर मुरली आई दैति दुहाई ॥  
 भीहैं थिर चिर विटप विलंगम व्योम विमान धकाई ।  
 कुसुमांजलि वरषत सुर ऊपर सुरदास बलि जाई ॥

१४ ... स० ७६१, वै० १२१।१५२ नवल० २४७।१०७, दि० ६८।१३७, आ० २०२।२८

का० का० १४६।६७७, नाथ० १०।२, २१, पू० स० २

१५ ... स० १०३५, वै० १६७।१३

१६ ... स० १२४४, वै० १८६।१२







मुरलीवादनः

१७

जब हरि मुरली अधर धरी ।  
 गृह व्योहार तबे आरज पथ चलत न संक करी ॥  
 पद रिपु पट अंतकयी अति आतुर उलटि न पलट खरी ।  
 सिव सुत बाहन चाह मिले तह बुधि विधि सकल हरी ॥  
 दुरि गर कीर, कपोत, मधुप, पिक सारंग सुधि विसरी ।  
 उहुपति, बिदुम, बिंब खसाने दामिनि अधिक ठरी ॥  
 निरखे स्याम पतंग सुता तट आनन्दउपगं भरी ।  
 मूर स्याम की मिलीं परसपर प्रेम प्रवाह डरी ॥

१८

राधा के साथ क्रीड़ाः

नीवी ललित गही जदुराह ।  
 जबहिं सरोज धर्यो श्रीफल पर, तब जसुमति गई चाह ॥  
 तत हन रुदन करत मनमोहन, मनमें बुधि उपजाह ।  
 दैसा डीठि दैति नहिं माता राख्यो गैद चुराह ॥  
 तब वृषभानु सुता हंसि बोली, ह्य ये नाहिं कन्हाह ।  
 काहे कीं फफफोसतनोसे, कहा न कैउं बताह ॥  
 दैसि विनोद बाल सुत की तब, महिर चली मुसुकाह ।  
 मूरदास के प्रभु की लीला, को जानै हरिं भाह ॥

मृदावन विहारः

१९

राधे जलहुत कर जु धरे ।  
 अति हीं अरुन अधिक हवि उपजत तजत हंस सगरे ॥  
 जुगन कपोर चो हवे सन्मुख, फिफफकत रहे खरे ।  
 तब बिहंसी वृषभानुनंदिनी दोऊ मिलि फगरे ॥  
 रावि अरु ससि दोऊ एकै रथ, आनि धरे ।  
 मूर दास प्रभु कुंज विहारी आनंद उमंगि भरे ॥

१७...स० १२७७, वें० १६०।४३, आ० ३४०। ५६, पो० २०२।४८१, नाथ० १०।२. ६६  
 कांकि० ८८.१। ४१, सू० १०४८

१८...स० १३००,

१९...स० १८१०, वें० ४११७ । ६६, पो० ३११। १६२, नाथ० १०।२. १६ कांकि० १२४।७. १. ३५,  
 सू० १६



॥ इति शास्त्रं श्री गणेशाय नमः ॥

11. 1000 1000 1000 1000 1000 1000 1000 1000 1000 1000



देखे चारि कमल एक साथ ।  
 कमलहिं कमल गहे तावात है, कमल कमल ही मध्य समात ॥  
 सारंग पर सारंग खेलत है, सारंग ही सीं हंसि हंसि जात ।  
 सारंग स्याम औरहू सारंग, सारंग सारंग सीं करै बात ॥  
 अरि सारंग रासि सारंग कीं, सारंग गहि सारंग कीं जात ।  
 ती ले रासि सारंग सारंग कीं, सारंग ले चाऊं वा हात ॥  
 सोह सारंग चतुरानन दुलैम, सोह सारंग संभु मुनि ध्यात ।  
 सेवत सूरदास सारंग कीं, सारंग ऊपर बलि बलि जात ॥

२१

हरि उर मोहिनि बेलि लसी ।  
 तापर उरग ग्रसित तब, सोमित पूरन अंस ससी ॥  
 चापति कर मुजदंठ रैस गुन अंतर बीच कसी ।  
 कनक कलस मधु पान मनी करि मुजगिनि उलटि धंसी ॥  
 तापर सुन्दर अंकल मांझ्यी अंकित दंसत सी ।  
 सूरदास प्रभु तुमहिं मिलत जनु दाहिम विगसि हंसी ॥

२२

उर पर देखियत हैं ससि सात ।  
 सोबत हूं तैं कुंवारि राधिका, चाँकि परी अघरात ॥  
 संह संह ह्वै गिरै भगन तैं बास पतिनि के प्रात ।  
 के बहु रूप किए मारग तैं दधिपुत आवत जात ।  
 बिधु बिहुरे बिधु किए सितंही, सिव मैसिव सुत जात ।  
 सूरदास धारै को धरनी, स्याम सुनी यह बात ॥

२३

आशु बन राजत जुगल किशोर ।  
 दसन बसन संहित मुल मोंछत गंध तिलक जहु धोर ॥  
 छामगात पग धरत सिधित गति, उठे काम रस धोर ।  
 रति पति सारंग अरुन महाहवि, उमंगि फलक लो धोर ।  
 श्रुति अवतंस विराजत हरि सुत, सिद्ध दरस सुत धोर ।  
 सूरदास प्रभु रसवस कीन्हीं, परी महारन धोर ॥

२०... स० १८१३, व० ४१८, घ. कांक० १२४। ठ. १, ५७

२१... स० १८१४, व० ४१८। इ. मधु० १३५। २४६१, पौ० ३१३। १००५ कांक० ८१, २। २६३१७

२२... स० १८१६, व० ४१८। ५. नाथ० १०। २. ५. कांक० १२४। ७, १, ४७।

२३... स० १८१७, व० ४१८। ६. पौ० ३१४। १००७, नाथ० १०। २, ८६०।



1. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ

11. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ
1. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ
11. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ
1. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ
11. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ
1. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ
1. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ

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1. ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ

11. ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ
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11. ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ

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1. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ

11. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ
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11. ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ ਸਾਹਿਬ ਜੀ

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1. ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ

11. ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ ਸਿਰ ਮੀਰ
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आशु तन राधा सज्यो सिंगार ।  
 नीरज सुत सुत बाहन को भक्त स्याम अरुन रंग कौन विचारी ॥  
 मुद्रा पति अंचन तनया सुत, ताके उरहिं बनावति हार ।  
 गिरि सुत तिन पति विवस करन को अच्छत लै पूजत रिपुमार ॥  
 पंथ पिता आसन सुत सोभित, स्याम घटा बन पंक्ति अपार ।  
 मुरदास प्रभु हंस सुता तट, क्रीछत राधा नंदकुमार ॥

२५

देखि ससि साठि कमल इक जोर ।  
 बीस कमल परगट देखित हैं राधा नंदकिशोर ॥  
 सोरह कला संपूरन मोह्यो, ब्रज अरु नोदय मोर ।  
 तामें ससि द्वैक मधु लागि रहे, चितवत चारि चकोर ॥  
 मैमत द्वै गजराज अरे हैं, कोटि मदन मय मोर ।  
 मुरदास बलि बलि या हवि की, अलकनि की फकफोर ॥

२६

मुरली गुण वर्णनः

मुरली नाम गुन विपरीत ।  
 रवीन मुरली गहै मुर अरि, रहत निसिदिन प्रीति ॥  
 कहत बंसी छिड़ परगट, छुदे छुड़े अंग ।  
 विविदित जग हरि अघोर पीवत करत मनसा पंग ॥  
 चलत ते सब अचल कीन्हें, अचल चलत नगैस ।  
 अमर आने मृत्युलोकहिं, चलत मुह पर सैस ॥  
 नैनहु मन मगन ऐसी, काल गुननि वितीत ।  
 सूर त्रै सों एक कीन्है, रीफि त्रिगुन अतीत ॥

२४ ... स० १८२०, वें० ४१८। ११, नाथ ० १०।२१, कांक० १२८।७.१, ५१

सू०श० ३६

२५ ... स० १८२१, वें० ४१६।१२, नाथ० १०।२.८, कांक ३८.६। ७ सू०श० ३१

२६ ... स० १८४३



1. गीतों किछु गायत न हूँ  
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गीतों गीतों

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गीतों गीतों गीतों गीतों गीतों गीतों ... 105

गीतों गीतों

गीतों गीतों गीतों गीतों गीतों गीतों ... 105

गीतों गीतों



ज्ञानलीला:

लैहों दान सब अंगनि कीं ।  
 अति मदनलित ताल फल तैं गुरु इन जुग उरज उतंगनि कीं ॥  
 खंजन, कंज, भीन, मृगसाक, मंवर, जवर भुज मंगनि कीं ।  
 कुंदकली, वंधूक, बिंबफल, वर ताटक तरंगनि कीं ॥  
 कोकिल, कीर, कपोत, किल्लता, हाटक हंस फनिंगनि कीं ।  
 सुरदास प्रभु हंसि बस कीन्हों नायक कोटि अंगनि कीं ॥

२८

तै हीं दान हन्हनि कीं तुमसों ।  
 मत्तगयंद हंस हम सों है, कहा दुरावति हम सों ॥  
 केहरि, कनक, कलस अमृत के कैसे दुरे दुरावति ।  
 विद्रुम, हेम, वज्र के किनुका, नाहिं हमहिं सुनावति ॥  
 रंग, कपोत, कोकिला, कीर, खंजन हूं, सुक, मृग जानति ।  
 मनि, कांचन के चित्र जरे हैं एते पर नहिं मानति ॥  
 सायक, चाप, तुरग, बनि जलि हो, लिये सबे तुम जाहु ।  
 बंदन, चंवर, सुगंध जहां तहं कैसे होत निवाहु ॥  
 यह बनि जति वृषभानु सुता तुम हमसों बैर बढ़ावति ।  
 सुनहु सुर एते पर कहियत, हम धां कहा लगावति ॥

२९

गोपी दशा वर्ण:

मेरी मन हरि चितवन अरुफान्यो ।  
 फेरत कमल द्वार छवे निकसे करत सिंगार मुलानी ॥  
 अरुन अवर दसननि दुति राजति मोहन मुरि मुकुतानी ।  
 दधि तनया सुत पांति कमल मैं बंदन मुरके मानो ॥  
 सुमग कपोल लोल मनि कुंडल हहि उपमा केहि बानी ।  
 उमय अंक अति पान अमीरस भीन ग्रस्त विधि मानो ॥  
 हहि रस मगन रहत निसि बासर हार जीत नहिं जानो ।  
 सुरदास, चित मंग हात क्यं जो जेहि रूप समानी ॥

२७... स० २०८३, वै० २३५। ३२

२८... स० २१६७, वै० २४५। २६

२९... स० २२८५, वै० २६०। ६, पौ० २५८। १६५९



॥ श्रीगणेशाय नमः ॥

॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
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॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥

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॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
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॥ श्रीगणेशाय नमः ॥

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॥ श्रीगणेशाय नमः ॥

॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
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॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥

॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥



तऊ न गोरस छाँडि दियो ।  
 बहुफल भवन गह्यो सारंग रिपु बाजि घुरा अथ्यो ॥  
 अमी वचन रुचि रचत कपट छठ भगरी कैरि ठयो ।  
 कुमुदिनि प्रफुलित-हो जिय सकुची, तै मृगचंद नयो ॥  
 जानि निसा ससि रूप विलाकति नवल किसोर भयो ।  
 तब तै सूर नैकु नहिं छूटत मन अपनाइ लयो ॥

### राधारूप वर्णनः

नंद ग्राम की मारग बूके है, हो कोउ दधि बैचनहारी ।  
 सुनहु न स्याम कठिन तन गारै, विधुबदनी अरु हाटक ठारी ॥  
 अप्या की सुत ताहि विरंचे, जाहिं विरंचि सीस पर धारी ।  
 कमल कुरंग चलत बरुना मत, राख्यो निकट निफंग संवारी ॥  
 गति मराल साकल ता पाई, जाकक मुकता जुनत विसारी ।  
 सूरदास प्रभु कहत बने नहिं, सुख संपति वृषभानु दुलारी ॥

### रति वर्णनः

राधा वसन स्याम तनु चीन्ही ।  
 सारंग बदन, विलास विलोचन, हरि सारंग जानि रत कीन्ही ॥  
 सारंग वचन, कहत सारंग सी, सारंग रिपु है राखति भनीनी ।  
 सारंग पानि गहत रिपु सारंग, सारंग कहा कहति लियो छीनी ॥  
 सुधापान करि कै नीकी विधि, रह्यो सेस फिरि मुद्रा दीन्ही ।  
 सूर सदैस चाहि रति नागर, भुज आकर्षि वाम कर लीन्ही ॥

### राधारूप वर्णनः

राधे दधि सुत क्यों न दुरावति ।  
 होँ तु कहति वृषभानु नंदिनी काहँ तू जीव सतावति ॥  
 जल सुत दुखी, दुखीं वै मधुकर, द्वै पंखी दुख पावत ।  
 सारंग दुखी होत बिनु सारंग तोहिं दया नहिं आवत ॥  
 सारंग रिपु की नैकु जोट करि, ज्यों सारंग सुख पावत ।  
 सूरदास सारंग किहिं कारन, सारंग कुलहिं लजावत ॥

३०.. स० २२८६, व० २६१०। १०, नवल० ४२०। १७

३१.. सु० २२६२।

३२.. स० २२८६, व० २६११। १६, नवल० ११७। १४७, दि० १५०। ५५४, का० का० ३२४। १३६६

३३.. स० २३३२, व० २६५। ५३, नवल० ४२६। ६०, दि० १५०। ५५८, का० का० ३२४। १३७३,



। निम्नो भाग्य भाग्य ८ नमः

॥ तिसरं त्रयं मीमांसां पुरा तन्मित्रं तिस्रं त्रयं त्रयं ॥

१. निम्न-प्रति प्रतिफल लब्ध अथवा अत्र प्रोक्त अथवा अत्र

[illegible]

। जिस प्रकार का यह हीलाही १५ लोक ज्ञानी नीला

॥ तिम आराम न मरु भौं मुं गुरु हैं न

॥ श्री गणेशाय नमः ॥

। आत्मनो जीव चान्तिं विना नैव मृत्युं विना नैव

॥ गीत गुरुदेव का विनाशकारी, गीत का मर्त्य भाव F गीत

! विष्णुः सर्वं सर्वं सर्वं, श्रीं च सर्वं सर्वं सर्वं

1. विष्णुः शुभं भाग्यं ददाति तदा



नंद नंदन दरसन जब पैहो ।  
 एक द्वै तीनि तजि, त्रारि बानी मैटि, पांच छ निदरि, सातैं मुलैहो ॥  
 आठहू गांठि परि है नवहु दस दिसि भूलिहो, ग्यारहो रुद्र जैसै ।  
 बारहो कला तैं तपति तन तैं मिटति, तेरहो रतन मुख छवि न तैसैं ॥  
 निपुन चौदह, बरन पंद्रहो सुभा अति, बरष सोढष सतरहो न रहै ।  
 जपत अठारहो भेद उनहस नहीं, बीसहू विसै तैं सुखहि पैहै ॥  
 नैन भरि देखि जीवन सफल करि लेखि, ब्रजहि में रहत तैं नहीं जानै ।  
 सूर प्रभु चतुर, तुमहूं महाचतुर हो, जैसी तुम तैसैं वैऊर सयानै ॥

३५

प्रात समय आवत हरि राजत ।  
 रतन जटित कुंडल ससि प्रबननि ताकी किरन सुस्तनु लाजत ॥  
 सातैं रासि मैल्लि द्वादस में ता भूषननि अलंकृत साजत ।  
 जलधि तात तिहिं नाम कंठकै, तिनकैं पंत मुकुट सिर भ्राजत ॥  
 पृथिवी दुही पिता सो लेकर मुख समीप मधुरै धुनि बाजत ।  
 सूरदास प्रभु सुनहु मूढ़जन, मातनि भजत अभागतनि भाजत ॥

३६

हरिमुख निरखति नागरि नारि ।  
 कमल नयन के कमल बदन पर बारिज बारिज बारि ॥  
 सुमति सुंदरी सरस पिया रस लंपट मांढी बारि ।  
 हरि जुहारि जु करत कसीठी प्रथमहिं प्रथम चिन्हारि ॥  
 राखति ओट कोटि जतननि करि फांपलि बंचलफारि ।  
 लंजन मनहुं उड़न को आतुर सकल न पंत पसारि ॥  
 देखि सरूप स्याम सुन्दर को रही, न पलक सन्धारि ।  
 देखहु सूर अधिक सूर तनु अजहुं न मानी हारि ॥

३७

पीतांबर की सोभा ससीरी, मो पै कही न जाई ।  
 सागर सुत पति आयुष मानो वरिषु रिषु में दैत दिताई ॥  
 जा रिषु पवन, तासु सुत स्वामी आभा कुंडल कोटि छिपाई ।  
 आया पति तनु बदन विराजत, बंधु बंधरनि रहे लजाई ॥  
 नाकी नायक बाहन की गति राजत मुरली सुधुनि बजाई ।  
 सूरदास प्रभु हर सुत बाहन, तासुत तै हरि सीस चढ़ाई ॥

३४... स० २३५७, वै० २६०।७८  
 ३५... स० २४१६, वै० २७४।३७, नवल० १३२।२, नाथ० १०।२, ५७, कांक० ८८, १।४४, सू० स० ३८  
 ३६... स० २४३४, वै० २७६।५२  
 ३७... स० २४८६, वै० २८६।४५, नाथ० १०।२, ५६, कांक० ८८, ६।४२, ३४, ६।४३, सू० स० १७







कुंज में विहरत नंदकिसोर ।  
 एक ब्रजमी दैति सती री उग्यो बुर बिन मोर ॥  
 तहं धनस्याम दामिनी राजत द्वै ससि चारि चकोर ।  
 ब्रंजु लंज मधुप मिलि क्रीडत एकहिं रवोर ॥  
 तहं द्वै कीर बिंबफल चाखत विद्रुम मुक्तप चोर ।  
 चारि मुकुर बासन पर कलकत नाचत सीसनि मोर ॥  
 तामें एक अधिक इबि सोहै हंस कमल एक ठोर ।  
 हेमलता लमाल गहि द्वै कल मानों दैति चकोर ॥  
 कनकलता नीलम राजत उपमां कहं सब थोर ।  
 बुरदास प्रभु हहिं विधि क्रीडत ब्रज जुवती चितचोर ॥

३६

जलसुत सुत ताकी रिपु पति सुत धैरि लई सखि कत हों धाऊं ।  
 कालनैमि रिपु ताकी रिपु अरु ता बनिता की काहु नपाऊं ॥  
 परनि गगन मिलि होइ जु सजनी सो गए ता विनु दिन बिल खाऊं ।  
 दसरथ तात सनु की भ्राता ता प्रिय सुता सु कैसें पाऊं ॥  
 एक उपाड जानि जो पाऊं सो लगपति पितु दृष्टि बुराऊं ।  
 बुरदास लै गिरिवर भ्राता चिन्तारहित सकल दिन गाऊं ॥

४०

स्यामा निसि में सरस बनीरी ।  
 भृगुरिपु लंक तासु रिपु गज ता ऊपर मधु केलि ठीरी ॥  
 कीर कपोत मधुप फिक कुंजरु रिपु सुत रस बनी री ।  
 उहुपति बिंब धरे अति सोभा सुत बाला कर जोरि चिनीरी ॥  
 कनक लं रुचि नवसत सावै जलधर मलजब प्रवन सुनीरी  
 कर गहि सत्र सात परि सारंग दंपति ही की सुरति ठीरी ॥  
 उमापति हिं रिपु की लतवानी बनरिपु तनु में अधिक बरीरी ।  
 बुरदास प्रभु मिली राधिका तनमन सीतल रोम भरीरी ॥

३८.... स० प० ६०

३६.... स० प० ७०

४० .... स० प० ७३, व० २६६।६६, दि० १५६। ३३७







सखी मिलि करी कोउ उपाउ ।  
 मार मारन चह्यो विरहिनि निदरि पायो दाउ ॥  
 हुतासन धुज जात उन्नत बह्यो हरदिसि बाउ ।  
 कुसुम सर रिपु नंद बाहन हरषि हरषित गाउ ॥  
 बारि भव सुत तासु भावन अब न करिहो काउ ।  
 बारि अबकी प्रान प्रीतम विजय सखा मिलाउ ॥  
 रिनु विचारि जु मान कीन्हो सोउ बहि किन जाउ ।  
 सूर सखी सुभाउ रहिहो संग सिरोमनि राउ ॥

४२

मिलबहु पारथमिचहिं आनि ।  
 जलधि सुत के सुत की रुचि करि भई हित की हानि ॥  
 दधि सुता सुत अबलि उर पर हन्द्र आयुध जानि ।  
 गिरि सुता पति तिलक करकस हनत सायक तानि ॥  
 विनाकी सुत तासु बाहन भव कुमष विष खानि ।  
 साक्षामृग रिपु बसन मलयज हित हुतासन जानि ॥  
 धर्मसुत के अरि सुभावहिं, तजति धरि सिर पानि ।  
 सूरदास विचित्र हिरहिनि ब्रूक मन मन मानि ॥

४३

सारंग सारंग घरहिं मिलाबहु ।  
 सारंग किय करति सारंग सीं सारंग दुल विसराबहु ॥  
 सारंग समय दहत अति सारंग सारंग तिनहिं दिखाबहु ।  
 सारंग गति सारंग घर धैर सारंग जाह मनाबहु ॥  
 सारंग चरन सुमग कर सारंग सारंग नाम बुलाबहु ।  
 सूरदास सारंग उपकारिनि सारंग मरत जियाबहु ॥

४१... स० २७०३, वै० ३०४।५५, नवल० ४८२।६३, मर० ६५।४०२, पौ० ४१३।१६१२,  
 कांक० ६६.१। २७२, १४२७

४२... स० २७०४, वै० ३०४।५६, नवल० २०५।३४४, पौ० ३७७।१३६२, आब ६०४।४,  
 मर० ३५।४७, दि० १६१।१०४५, कांक म्. १।३०, नाथ० १०।२.३

४३... स० २७०५, वै० ३०४।५७, नवल० ४८३।७५, दि० १५३।५६८,  
 का६ कां० ३२१।१४०५, कांक० ६६.१। २७३, १४३६







राधारूप वर्णनः

अद्भुत एक अनूपम बाग ।

जुगल कमल पर गजवर क्रीछत तापर सिंह करत अनुराग ॥  
हरि पर सरवर, सर पर गिरिवर, गिरि पर फूलै कंज पराग ।  
रुचिर कपोल बस्त ताऊपर ता ऊपर अमृत फल लाग ॥  
फल पर पुहुप पुहुप पर पल्लव ता पर सुक, फिक, भृगुमद काग ।  
संजन धनुष चंद ता ऊपर ता ऊपर एक मनिघर नाग ॥  
कंज कंज प्रति और और हवि उपमा ताको करत न त्याग ।  
सूरदास प्रभु फियहु सुधारस मानो अघरनि के बहुभाग ॥

४५

पदमिनि सारंग एक मंकारि ।

आपुहिं सारंग नाम कहावे सारंग बरनी बारि ॥  
तामैं एक ह्वीली सारंग अघसारंग उनहारि ।  
अय सारंग परि सकलह सारंग अघसारंग बिचारि ॥  
तामैं सारंग सुत सोहत है ठाढी सारंग नारि ।  
सूरदास प्रभु तुम हूँ सारंग बनी ह्वीली नारि ॥

४६

विराजति अंग अंग इति बात ।

अपनै कर करि धरे विधाता षट्खन नव जलजात ॥  
इवै पतंग, ससि दीस, एक फनि, चारि विविध रंग धात ।  
इवै फिक बिम्ब, बलीस वज्रकन, एक जलज पर धात ॥  
एक सायक, एक चाप जपल अति, चितवत चित विकल ।  
इवै मृनाल मासूर, उमै इवै कदलि लंम बिनु पात ॥  
एक कैहरि, एक हंस गुप्त रहै, तिनहिं लग्यो यह गात ।  
सूरदास प्रभु तुम्हरे मिलन की अति आतुर अकुलात ॥

४४...स० २७२८, वै० ३०७।८०, नवल० १८१।१८१, दि० १५३।६०२, म० ६६।१४६,  
पो० ३१०।६८६, नाथ० १०।२, ३२, कांक० १२४, ७. १, १५ कां कां० ३२३।१४१३,  
सू०स० २६

४५...स० २७२६, वै० ३०७।८१, नाथ० १०।२, २३, कांक० १२४।८०, १, १२

४६...स० २७३०, वै० ३०७। ८२, नवल० ४८५।८६, पो० ३०८।६७७, नाथ० १०।२, ५२,  
कांक० ८८, १, २४, ३४, ६।३१, सू०स० २४







मनसिज माधवें मानिनिहिं मारि है ।  
 त्रोटि पर लव भरत पर्यो भर निरखि निमिष कीं तारि है ।  
 किसलय कुसुम कुंत सम सायक पादक पवन विचारि है ।  
 द्रुम बल्ली पर दीप जुग बनी जगति अनल तिय जारि है ॥  
 भंवर बु एक चकृत चामर कर भरि बंदुख लखु ठारि है ।  
 पुनि पुनि बाज साज पुनि सुंदरि त्रसित तिनहिं लखि नार है ।  
 विरह विभूति बढ़ी बनिता वपु सीस जटा बन बारि है ।  
 मुसससि सैस रह्यो सित मानो गई तमो उनहारि है ॥  
 जो न हतै पै कलौ कृपानिधि तो वैनिज कर सारि है ।  
 सूरदास प्रभु रसिक शिरोमनि तुम लजि काहि पुकारि है ॥

४८

रतिक्रीड़ा :

रसना जुगल रसनिधि बोल ।  
 कनक बैलि तमाल अरु फनी सुमुख बंध अखोल ॥  
 मृगजुष सुधाकिरनि मनु सपन आवत जात ।  
 सुरसरि पर तरनि तनया उमंगि तट न स्मात ॥  
 कोकनद पर तरनि ताँडव मीन संजन संग ।  
 कीर तिल, जल सितर मिलि जुग मनीं संमरंग ॥  
 जलद तैं तारा गिरत ससि परत पयनिधि माँहि ।  
 जुग भुजंग प्रसन्न मुत द्वै कनक घट लपटाहिं ॥  
 कनक संपुट कोकिला रव बिबस ह्वै दै दान ।  
 विकच कंज अनारंगि पर लसि करत पयपान ॥  
 दामिनी धिर धन घटावर कबहुं ह्वै हहिं माँति ।  
 कबहुं दिन उद्योत कबहुं होत अति कुहु राति ॥  
 सिंध मध्य सनाद मनिगन सरस सर कैं तीर ।  
 कमल जुग बिनु भाल उलटि कलुक तीच्छन नीर ॥  
 लस सारस सितर चढ़ि चढ़ि करत नानानाद ।  
 मकर निजपद निकट बिहरत मिलन अति आह्लाद ॥  
 प्रेम छित कैं हीर सागर मई मनसा एक ।  
 स्याम मनि के ब्रंज चंदन अमी के अभिरुच ॥  
 सूरदास सखी सखे मिलि करति बुद्धि विचार ।  
 कायसोभा लजि रही मनु सुन की संसार ॥

४७... स० २७२४, वै० ३०८, ८६, पौ० ०३३०। १०६४,

४८... स० २७५०, वै० ०३१०। २, नवल० ४८७। १०३, पौ० ०३१३, १०७६, मधु० ६६। १५३, कांक०

८१, २। २६, का६







वसे री हेली नैननि मैं पट हंडु ।  
 नंद नंदन वृष भानु नंदनी सखी सहित सोहत जावहु ॥  
 इवावस ही पतंग, सास सी विस, पट फनि चौविस चतुरंग हंडु ।  
 इवावस ही बिंदु सी बानवै ककन, पट कमलनि मुक्कयातशु मंडु ॥  
 इवावस ही मृनाल, कदली हंस लिल इवावस मरात आनंद ।  
 इवावस ही सायक इवावस भनु सा ज्वालीस माधुरी कंद ॥  
 चौविस चतुष्पदनि सोभाकीन्ही मनु चलत चुबत कर मामकरंद ।  
 पीत गौर दामिनि बिच राजत अनुपम हवि श्री गोसुलचन्द ।  
 साठि जलज बरु इवावस सरवर कंगहि कंग सरस रस फंद ।  
 सूर स्याम तन मन घर बारति ललिता देति भयी आनन्द ॥

५०

संग सोभित वृषभान कियोरी ।  
 सारंग नैन नैन कर सारंग सारंग बदन कहे हवि कोरी ॥  
 सारंग अघर सघर कर सारंग सारंग गति सारंग मति मोरी ।  
 सारंग बदन पीठि पर सारंग सारंग गति सारंग कडि धोरी ॥  
 सारंग पुलि रजनि रुचि सारंग सारंग कंग सुभग भुज जारी ।  
 विहरति सखन कुंज सति निरसति सूर स्याम घन दामिनि गोरी ॥

५१

लोचन लालच तैं न टरैं ।  
 हरि सारंग सां सारंग गीधे दधिधुत काज बरे ॥  
 ज्यों मधुकर बस परे कैली नहिं ह्यां तैं निकरे ।  
 ज्यों लोभी लोभहिं नहिं छांछत ये अति उरंग भरे ॥  
 तनमुख रहत रहत दुत दारुन भुग ज्यों नाहिं डरे ।  
 वे धोतैं यह जानत हैं सब हित चित सदा करे ॥  
 ज्यों पतंग फिरि परत प्रेम बस जीवत मुरहि मरे ।  
 जैसे मीन बहार लोभ तैं लीलत परे गरे ।  
 ऐसेहिं लुब्ध भए हरि हवि पर जीवत रहत भिरे ।  
 सूर सुभट ज्यों रन नहिं छांछत जवलीं घरनि गिरे ॥







५२

लोचन लालकी भररी ।

सारंग रिपु के हरत न रोके हरि सख्य निधररी ॥

काजर छलुफ भेलि मैं राखे फलक कपाट दर री ।

मिलि मन दूत पैज करि निकसे बहुरि स्वाम पे दीरि गर री ॥

ह्वै बाधीन पैतैं न्यारे कुल लज्जा न नर री ।

सूर स्वाम सुन्दर रस अटके मानों उइह कर री ॥

५३

स्वाम रंग नैना राखे री ।

सारंग रिपु तैं निकसि नित्य भर अब परगट ह्वै नाखे री ॥

मुरलीनाद मृदंग मृदंगी अवर नवावन हारे ।

गहयन घर घर धेरि कलावत लोभ नचावन हारे ॥

चंचलता निरतानि कटाच्छ रस भाव बतावत नीके ।

सूरदास रिझर गिरधारी मनमाने उनहीं के ॥

५४

ते जु पुकारै हरि पे जाह ।

जिनकी यह सब सीज राखिका तुव तनु तर्ह उंढाह ॥

हंहु करै हो जवन विगोयो अलकानि अलि समुदाह

मैननि मृग वनानि फिक लूटे विलपत हरिहि सुनाह ॥

कमल, कीर, कैहरि, कपोत, गज, कनक कदलि दुल पाह ।

विद्रुम, कुंद, भुजंग संग मिलि सरन गर अकुलाह ॥

अति अनीति जिय जानि सूर प्रसु पठैं मोहिं रिसाह ।

बोली हे ब्रजनारि बैगि चलि अब उत्तर दे जाह ॥

पिरहदशा :

- ५२... स० २६६७, वै० ३३५।५४, पौ० २५६। ७०२, का० कां० ३४६। १५३३, दि० १६२। ७२१
- ५३... स० ३००२, वै० ३३५।५६, दि० १६२। ७२२, का० कां० ३४६। १५३४, कां० ६६, २। ३१६.
- १७०८।
- ५४... स० ३०५३, वै० ३६६। ८६, नाप० १०, २। ६८०।



1. ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ

11. ਤੁਸੀਂ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

1. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

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11. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

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11. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

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11. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

1. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

11. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

1. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ

11. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

1. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

11. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

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1. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ

11. ਤੇਰੇ ਹਿੰਦੁ ਕਰਮਾਨੁ ਲਖੈ ਤੇਰੇ ਹਿੰਦੁ ਤੇਰੇ ਹਿੰਦੁ



राधा रूप कर्णः

५५

सहज रूप की रासि नागरी भूषन अधिक विराजे ।  
 सुख सोरम संमिलित सुधानिधि कनकलता पर कहे ॥  
 बंदनविंदु धारि मिलि सोभित धम्मिल नीर अगाध ।  
 मनहुं बाल रवि रीस्मनि संकित तिमिर कूट ह्वै आधा ।  
 मानिक मध्य पास चहुं मोती पंगति , कलक सिंदूर ।  
 रंग्यो जनुतम तट तारागन ऊगल धैर्यो मूर ॥  
 की मनमथ रथ चक्र कि तरिकन रवि रथ रचित सुसाज ।  
 प्रबन रूप की रंछट घंटिका राजत सुभग समाज ॥  
 नासानथ मुक्ता , विम्बाधर प्रतिबिंबित असमूच ।  
 बींघ्यां कनक आस सुक सुंदर करक बीज गहि चुंच ॥  
 कहं लागि कहां भूषननि भूषित अंग अंग के रूप ।  
 मूर सकल सोभा श्रीपति के राजिव नैन अनूप ॥

५६

गुणलरूप कर्णः

देखी सात कमल एक ठौर ।  
 तिनकों अति आदर देवे कों चाह मिले द्वै और ॥  
 मिलत मिले फिरि चलत न विकुरत अवलोकत यह चाल ।  
 न्यारे भर विराजत हैं सब अपने सहज सनाल ॥  
 हरितिनि स्याम निसा निसि नामक फूगट होत हंसि बोले ॥  
 चिबुक उठाह कह्यो अब देखी अजहुं रहति अनबोले ॥  
 इतने जतन किए नंद नंदन तब वे निठुर मनाई ।  
 मरि के अंक मूर के स्वामी परिकं पर हवां आई ॥

५७

देखी सोभा सिंधु समात ।  
 स्यामा सकल निसि रसबस जागे होत प्रभात ॥  
 लै पाहन सुत कर समुह दै निरसि निरसि मुसकात ।  
 अचरज सुभग वैद जल जातक कनक नील मनि गात ॥  
 उदित जराउ पंच तिय रवि ससि किरनि तहां सुदुरात ।  
 चंचल स्या वसु अष्ट कंजल सोभा बरनि न जात ॥  
 चारि कीर पर पारस बिद्धम आनि अलीगन सात ।  
 सुख की रासि गुगल मुख ऊपर मूरदास बलि जात ॥

५५... स० ३०६३, न० ३६८/६६

५६... स० ३०७६, न० ३७०/६६

५७... स० ३०८३, न० ३७१/१७, कां० १२४/७.१, ५४



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देखि सखि मांच कमल द्वै संभु ।

एक कमल ब्रज ऊपर राजत निरखत नैन अचंभु ॥

एक कमल प्यारी कर लीन्हैं कमल सुकोमल अंग ।

जुगल कमल सुत कमल विचारत प्रीति न कबहू भंग ॥

षट जु कमल मुख सनमुख चितवत बहुविधि रंग तरंग ।

तिन मैं तीन सोम बंसी बस तीन सुकस्सप अंग ॥

जैहँ कमल सनकादिक दुरलभ जिनहँ निकसी गंग ।

तेहँ कमल सूर नित चितवत निपट निरंतर संग ॥

५९

देखि सखि चार चंद एक जोर ।

निरखति बैठि नितंविनि फिखसंग सार सुकता की जोर ॥

द्वै सखि स्याम नवलधन सुन्दर द्वै विधु की हवि जोर ।

तिनहँ मध्य चारि सुक राजत, द्वै फल बाठ चकोर ॥

सखि सखि संग प्रवाल कुंदकलि बरुफि रख्यो मनमोर ।

सूरदास प्रभु अति रति नागर बलि बलि जुगलकिसोर ॥

६०

देखि री प्रगट द्वादस मीन ।

षट हंडु द्वादस तरनि सोभित विमल उड्डगन तीन ॥

दस दोर विद्रुम दामिनी षटतीनि व्याल विलेक ॥

त्रिवलि षट श्री फल विराजत परस पर बरनारि ।

ब्रजकुंवर गिरिधर कुंवर पै सूर जन बलिहारि ॥

६१

देखि सखि तीस भानु एक ठोर ।

ता ऊपर चालीस विराजत, रुचि न रही कबु जोर ॥

घर हैं गगन गगन हैं परती, ताविच कियो बिसतार ।

गुन निर्गुन सागर की सोभा बिनु रवि भयो भिनुसार ॥

कोटिन कोटि तरंगनि उपजति जोग जुगति चित लाहा ।

सूरदास प्रभु कथ कथा की पंडित भेद बताउ ॥

५८... स० ३०८४, वै० ३७१, १८, नवल० ३०३, ३३५, दि० १७०, ८०३, पो० ३१५, १०१६, का० कां० ३८७, १७२४,  
नाथ० १०१२, ४०, कां० १२४, ७, १, १८,  
५९... स० ३०८५, वै० ३७१, १९, नवल० २०४, ३३६, दि० १७०, ८०४, पो० ३१४, १००६, का० कां० ३८६, १७२५,  
नाथ० १०१२, १७, कां० १०५, ०११,  
६०... स० ३०८६, वै० ३७१, २०, नवल० २०४, ३३७, पो० ३१६, १०२४, दि० १७०, ८०५, का० कां० ३८७, १०१२, १०,  
६१... स० ३०८७, नवल० २०४, ३३८, नाथ० १०१२, ७, सु० ३०२६, कां० ८८८, ११६,



। मुं हि जगत् सीत सीत

- ॥ मुं हि जगत् सीत सीत सीत सीत
- । मुं हि जगत् सीत सीत सीत सीत
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। मुं हि जगत् सीत सीत

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- ॥ मुं हि जगत् सीत सीत सीत सीत
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- ॥ मुं हि जगत् सीत सीत सीत सीत

। मुं हि जगत् सीत सीत

- ॥ मुं हि जगत् सीत सीत सीत सीत
- । मुं हि जगत् सीत सीत सीत सीत
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- ॥ मुं हि जगत् सीत सीत सीत सीत

। मुं हि जगत् सीत सीत

- ॥ मुं हि जगत् सीत सीत सीत सीत
- । मुं हि जगत् सीत सीत सीत सीत
- ॥ मुं हि जगत् सीत सीत सीत सीत
- । मुं हि जगत् सीत सीत सीत सीत
- ॥ मुं हि जगत् सीत सीत सीत सीत

॥ मुं हि जगत् सीत सीत सीत सीत



रतिश्री हावर्षीनः

सुता दधि सुत सीं क्रोधमरी ।

अंबरलेत भई लिफ बालहिं सारंग संग लरी ॥

तब श्रीपति अति बुद्धि विचारी मनि लै हाथ धरी ॥

वै अति चतुर नागरी सोकर लै मुख मांफ धरी ॥

चापत चरन सेस चलि आयी उदयाबलहिं डरी ॥

सूरदास प्रभु चाहि चहुं दिसि कंठ लागि उबरी ॥

६३

सकुचि तनु उदधि सुता मुसुकानी ।

रवि सारथी सहोदर ता पति अंबर लेत लगानी ॥

सारंग पानि मुंदि मृगनी मनि मुख मांह समानी ।

चरन चांपि महि अहि प्राटायी देलत अति अकुलानी ॥

सूरदास तब कहा करै अबला जब हरि यह मतिठानी ।

कंचुकि कसनि उधारि कठिन कुच स्याम अंक लपटानी ॥

६४

स्याम रति अंत रस इहै कीन्हों ।

कहत पुनि पुनि कहा अंग अंबर जपरंजजर सजहु मैं रही सकुचिहिआ पुलीन्ह

कियो तब मैं कहा लरी सारंग सीं सारंगधर धरति तब चरन चापी ।

ऐस सहसों फननि मनिन की ज्योति अति चासल कंठ लपटाह कांपी ॥

रही उनकी टैव चले मेरी कहा धरनि गिरिराज भुज सबल धारी ।

सूर प्रभु के सखी सुनहु गुन रैन के वै पुरुष मैं कहा कहा नारी ॥

गया अंगार वर्गीनः

६५

विषु वदनी अरु कमल निहारै ।

सुमना सुत लै कमलनि मज्जाति घन पति धान की नाम संवारै ॥

तरनि तात बनिता सुत ताहि बि कमलनि रचि रचि अंधित चीरै ।

कमल कमल पररेत बनावति सारंगरिपु वाहन गति डारै ॥

उर हाराबलि मैलति कमलनि मनहुं हंडु पारस दिंग पारै ।

सूर स्याम के नामहिं जीतन कमलापति के पदहिं विचारै ॥

६२.. स० ३२४१, व० ३८८, ७५, नवल० ५७८, ११३, दि० १७२, ७३७, का० कां० ३६६, १७५६,

नाथ० १०१२, १६, कां० १२४, ७, १, ४८, सु० स० १८

६३.. स० ३२४२, व० ३८८, ७६, नवल० ५७८, ११४, दि० १७३, ८३८, पो० ३१३, १००४, कां० कां०

४००, १७६०, ६६०६७९, सु० स० १६

६४. सु० ३२८६, व० ३६३, २३

६५ स० ३३२५, व० ३६६, ५७, कां० ८८, १, ३५, सु० स० ५



। ਤਿਸਾਹਿ ਤਿ ਨਹੁ ਸੀਤਿ ਨਹੁ

- ॥ ਤਿਸ ਨੇ ਨਹਿਤ ਭੀਠਾ ਕਰੀ ਐ ਕਰਿਨੈ
- । ਤਿਸ ਨਾਹਿ ਤਿ ਸੀਤਿ ਤਿਸਾਹਿ ਭੀਠੁ ਭੀਠੁ ਸੀਤਿ ਨਹੁ
- ॥ ਤਿਸ ਕੀਤਿ ਨਹੁ ਤਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਭੀਠੁ ਤਿ
- । ਤਿਸ ਭੀਠਾਨਹੁ ਤਿਸਾਹਿ ਭੀਠੁ ਤਿਸਾਹਿ ਨਹੁ
- ॥ ਤਿਸਾਹਿ ਭੀਠੁ ਤਿ ਭੀਠੁ ਤਿ ਭੀਠੁ ਤਿਸਾਹਿ

93

। ਤਿਸਾਹਿ ਨਹੁ ਸੀਤਿ ਨਹੁ ਸੀਤਿ

- ॥ ਤਿਸਾਹਿ ਨਹੁ ਤਿਸਾਹਿ ਨਹੁ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਸੀਤਿ
- । ਤਿਸਾਹਿ ਭੀਠੁ ਨਹੁ ਸੀਤਿ ਤਿਸਾਹਿ ਸੀਤਿ ਸੀਤਿ
- ॥ ਤਿਸਾਹਿ ਨਹੁ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਸੀਤਿ ਨਹੁ
- । ਤਿਸਾਹਿ ਨਹੁ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਨਹੁ
- ॥ ਤਿਸਾਹਿ ਨਹੁ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਸੀਤਿ

94

। ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ

- ॥ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- । ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- ॥ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- । ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- ॥ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ

95

। ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ

- ॥ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- । ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- ॥ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- । ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ
- ॥ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ ਤਿਸਾਹਿ

ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ  
ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ  
ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ  
ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ  
ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ  
ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ ਸਿੰਘਾਤਿਕਾ



आजु तोहिं काहें न आनंद धोर ।  
 यह विपरीत सती तोहिं मखियां, हंडु कंज एक ठोर ॥  
 हर द्रावन संतत अधिकारी, ज्यों विधि चन्द चकोर ॥  
 दधिगृह जुमल बनावलि क्यों नहिं विगसित अंबुज भोर ॥  
 कंषित स्वास त्रास अति मो कति ज्यों मृग के हरि कोर ।  
 सूरदास स्वामी रति नागर हरि जु लिखी मन मोर ॥

रति दशावली:

६७

अहो राजति राजीव नैन हवि उरग लता रंग लाग ।  
 जिहिं वनिता रस बस कीन्हे निरसि, प्रगट होत अनुराग ॥  
 सिधिल जंग अरु सिधिल पाग बनी, सिधिल चरन गति आज ।  
 मनहुं सेज रेवा द्रव हैं उठि, आवत है गजराज ॥  
 भाल मध्य ज्यावक रंग देखत, लागति है मोहिं लाज ।  
 लुम अर्पनी जिय जानत हा, तित्त्वक लोक त्रय राज ॥  
 हंस बंधु बर लोचनि ललना, मिलित, निसा कृत काज ।  
 बदन चंद बिय संधि जानि, नहिं बहुत किरन मन लाज ॥  
 भवन जीव सुत लग्यो अघर पर, यह हवि कही न जाय ।  
 मन बंधूक सुमन ऊपर बिय, अलिसुत बैठे आय ॥  
 कुच कुंजुम अवलेप तरुनि किये, सोभित स्यामल गात ।  
 गल पतंग राकाससि बिय संग, घटा सधन सोभात ॥  
 स्याम हृदय लांछन, ता ऊपर लगी करज कृत रस ।  
 मनहुं बसंत राज रुचि कीरति, अरुन किंसल तरुवेष ॥  
 काम बान बर लिए पंच चितवत प्रलिंगा लाग ।  
 अब न काज गृह कैउं पियारे, जब आए तब भाग ॥  
 ता दिन हैं वृषभानु नंदिनी, अनत जान नहिं दीन्हे ।  
 सूरदास प्रभु प्रीति पुरातन, अहिं विधि रस बस कीन्हे ॥

६६... स० परि० ६४, व० ३६७। ६२, कां० म०, १। ३५, सू० स० ५

६७... स० ३३५२, व० ३६६। म० ।







नल शिख कर्ण:

राधे तेरे नैन किधों री बान ।  
 यों मारै ज्यों मुराह परे घर, क्योँ करि राखै प्रान ॥  
 लग पर कमल, कमल पर कदली, कदली पर हरियान ।  
 हरि पर सरवर, सर पर कलसा, कलसा पर ससि भान ॥  
 ससि पर विंव, कोकिला ता विच, कीर करत अनुमान ।  
 बीच बीच दामिनि दुति उपजाति, मधूप जूथ बसमान ॥  
 तू नागरि सब गुननि उजागरि, पूरन, कला निधान ।  
 सूर स्याम तुव दरसन कारन, व्याकुल परे अजान ॥

सखी की उक्ति:

६९

दधि सुत वदनी राधिका दधि दूर निवारो ।  
 दधि सुत दृष्टि मैलि दधिसुत मै दधिसुत पति सों क्योँ न विचारो ॥  
 घरहिं हाँडि कै, घरहिं फरि लै, घरहु लता घनस्याम संवारो ।  
 हार पहिरि करि, हार फरि करि, हारि गोवर्धन नाथ निहारो ॥  
 समुझि कली बृषभानु नंदिनी, आलिंगन गोपाल पियारो ।  
 विषमान कलहस जात बलि, सूरदास अपनी तनु वारो ॥

सखी का राधा से मान त्यागने को कहना:

७०

राधे हरिरिपु क्योँ न हिमावति ।  
 मैरु सुता पति ताके पति सुत, ताकोँ क्योँ न मनावति ॥  
 हरि बाहन ता बाहन उममा सो तैं धरे पिढावति ।  
 नव ग्रह सात बीस तोहिं सोभित, काहे गहरु लगावति ॥  
 सारंग बदन क्योँ करि हरि सों, सारंग वचन न भावत ।  
 सूरदास प्रभु दरस बिना तुव लोचन नीर बहावति ॥

७१

राधे हरि रिपु क्योँ न दुरावति ।

सैल सुता पति तासु सुता पति ताके सुतहिं मनावति ॥

हरि बाहन सोभा यह ताकी, कैसे धरे सुहावति ।

दूध अरु चार इहाँ वै बीते, काहे गहरु लगावति ॥

नव अरु सात वै सु तोहिं सोभित, ते तू काह दुरावत ।

सूरदास प्रभु सुम्हरे मिलन को, सारंग भरिभरि आवत ॥

६८. स०३३६०, वै०४००, ६९ नवत०५६९, ६, दि०१७३, ८४४, का०का०४००, १७६५, कां०कां०८८, १, ३६  
 सू०स०३३  
 ६९. स०३३६४, वै०४०१, ६५, कां०कां०८८, १, ३, सू०स०१३ नाथ०१०, २, ४४  
 ७०. स०३३६५, वै०४०१, ८६, नवत०३०३, ३६६, दि०१७३, ८४५, नाथ०१०, २, ४१, कां० कां०४०१, १७६६, कां०कां०१२४, ७, १, १४  
 ७१. स०३३६६, वै०४०१, नवत०५१६, ८, नाथ० १०, २, ३८, कां०कां०१२४, ७, १, १७



:ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

੩੮

:ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

੩੯

:ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

੪੦

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
 ੥ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥



राधे हरि रिपु क्यों न दुरावति ।  
 सारंग सुत बाहन की सोभा सारंग सुत न बनावति ॥  
 शैल सुता पति तार्क सुतपति तार्क सुतहिं मनावति ।  
 हरि बाहन के भीत तासु पति तावति तार्हिं बुलावत ॥  
 राकापति नहिं कियो उद्यो सुनि या समये नहिं आवत ।  
 विविध विलास अनन्द रसिक सुख सूर स्याम गुन गावत ॥

राधे तैं बहु लोभ कियो ।  
 लावन रथ तापति आभूषन आनन आप हूयो ॥  
 मृग को दंढ अबनिधर चपला, विवस सु कीर जूयो ।  
 पिक, मृनाल अरि, ता अरि रूपहिं तैं वपु आपु धर्यो ॥  
 जलधर, गज, मृगराज सकुचि जिस सोच न जाह धर्यो ।  
 सूरदास प्रभु की मिलि भा मिनि निशि सब जात टर्यो ॥

कहि पठै हरि बात सुचित है सुनि राधिका सुजान ।  
 तैं जु वदन भांद्यो मुकि अंचल यहै न दुल भैरै मन मान ॥  
 हरिं पै हुसह जु हतनैहिं अन्तर उपजि परै कहु आन ।  
 सरद सुभा ससि की नव कीरति सुनियत अपनै कान ॥  
 खंजरीट, मृग, मीन, मधुपपिक, कीर करत हैं गान ॥  
 विह्वल बरु बंधूक बिंव मिलि दैत कविन हविदान ॥  
 दाहिनि दामिनि, कुंदकली मिलि बाह्यो बहुत बखान ।  
 सूरदास उपमा नखन गन सब सोभित बिन भान ॥

७२.. स० ३३६७, वै० ४०१।६८, पौ० ३१६।१०२५, नाथ० १०।२, ३८, कां० १२४।७, १, १७

७३.. स० ३३६८, वै० ४०१।६९, मधु० १२२।१७२

७४.. स० ३३६९, वै० ४०३।२२७, नवल० २०५।३४५, मधु० १२३।४७६, कां० ८८, १, २७, ३३७







रही है धुंधल पट की ओट ।

मनो कियो फिर मान मवासी मनमथ बंकट कोट ॥

नह सुत कील कपाट सुलच्छन है दृग द्वार अगोट ।

भीतर भाग कृष्ण भूपति की राति अवर मधुमोट ।

अंजन आठ तिलक आभूषन सजि आशुष बड़ होट ।

प्रभुटी सूर गही करि सारंग करति कटाच्छन चोट ॥

हैं जु नील नील पट ओट दियोरी ।

सुनि राधिका स्याम सुन्दर सौं बिनहिं काज अति रोष कियोरी ॥

जलसुत बिंब मई अति सोभा मनहुं सरद ससि राहु गह्वी री ।

भूमि घिसन सिर मज्जन कीन्हों उरनामल रिपु ताहि दियोरी ॥

तुम अति चतुर सुजान राधिका कत राखी मरि मान छियो री ।

सूरदास प्रभु अंग अंग नागरि मनुहुं काम कियो बियोरी ॥

सारंग रिपु की ओट रहे दुरि सुंदरि सारंग चार ।

ससि मृग, फनिंग, धुनिंग ह्वै अंग अंग सारंग की अनुहार ॥

तामह एक अवर सुत सारंग बोलत बहुरि बिचारि ।

परकृत एक नाम है दाऊ कियो पुरुष कियो नारि ॥

ढाँकति कहा प्रेम हित सुन्दरि सारंग नैकु उधारि ।

सूरदास प्रभु मोहै रूपहिं सारंग बदन निहारि ॥

यह तेरो बृंदावन जाग ।

सुनि राधिके कदंब बिटप की साखा एक अमीफल लाम ॥

स्याम कहु अधिक भीत हवि बरनि जाह नहिं अंग विभाग ॥

अति सुषक मुरली के परसत जै जै परत उमंगि अतुराग ॥

ब्रज बनिता बर बारि कनक मय रोकें रहति सुरासुर नाग ।

तुव परताप ह्वै सकति न सुन्दरि सूर मुनि मकैठ काकिल काग ॥

ही मालिन जतनुनि जल जुगयो सींचति हाथ परे अति दाग ।

सूर सुख उठि भैटि परसपस पियपियूष पायो बड़भाग ॥

७५. स० ३३८७, वै० ४०३।१८, मधु० १२३।१७७, कांक० ८१, २।२६, ३३६

७६. स० ३३८८, वै० ४०३।१६, दि० १५७।६४८, मधु० १२४।२७८, नाथ० १०।२, ४, कांक० ८८, १।३४

सू० ३०४६

७७. स० ३३८९, वै० ४०३।२०, पो० ३०६।६८५, नाथ० १०।२, २२, कांक० ८८, १।२१, सू० ३०२२

७८. स० ३३९०, वै० ४०३।२१, नवल० २०४।३४६, पो० ३२५।१०४७, मधु० १२४।२७६, नाथ० १०।२, ३३

कांक० ६८, १४, ३४ सू० ३०२७



費訂

- [illegible]

Bo

॥ श्रीगणेशाय नमः ॥

- [illegible]

- [illegible]

30

1. 1875 1876 1877 1878

- [illegible]

[illegible]

1955-1956



राधे तेरी रूप न जान सों ।

सुरभी सुत पति ताका भूषन जानन देखि लजान सों ॥  
~~सुरभी सुत पति ताका भूषन जानन देखि लजान सों ॥~~  
~~सुरभी सुत पति ताका भूषन जानन देखि लजान सों ॥~~  
 सिंधु सुता पति तासुत सुत धन उदित न पूजै भान सों ।  
 अनी रसात कोकिल सुर साधे अंशुज चित कुम्हलान सों ॥  
 विद्रुम अमर दसन दाहिम बिज प्रभुटी किह सुढान सों ।  
 सुरदास प्रभु सों कब मिलिहो सुफल रूप कलिकान सों ॥

८०

राधे यह हवि उलटि मई ।

सारंग ऊपर सुंदर कदली तापर सिंह ठई ॥  
 ता ऊपर इवै हाटक बरनी मोहन कुंन मई ।  
 तापर कमल कमल बिज विद्रुम तापर कीर लई ॥  
 ता ऊपर इवै मीन जमल है सोतिनि साध रही ।  
 सुरदास प्रभु देखि अंशुमी कहत न परत कही ॥

८१

जल सुत प्रीतम सुत रिपु बांधव आयुष जानन बिलसि भयोरी ।  
 मेरु सुतापति बसत जु माथे कोटि प्रकास नसाह गयो री ॥  
 मारुत सुत पति अरि पुर बासी पितु बाहन भोजन न सुहाई ।  
 हर सुत बाहन असन खेही मानहुं बनल देह दो लाई ॥  
 उदधि सुतापति ताकर बाहनप्रा बाहन कैस समुकावै ।  
 सुरदास प्रभु धरम सुवन रिपु ता जीतारहि सलिल बहावै ॥

८२

मान कोहने का आग्रहः

उठि राधे कत रैनि गंवावै ।

महि सुत गति तजि, जलसुत गति लै सिंधु सुता पति भवन न जानै ॥  
 बलि बाहन को प्रीतम बाला ता बाहन रिपु ताहि सतावै ।  
 सो निवारि बलि प्रान पिपारी धरम सुतहि मलि भाव न पावै ॥  
 सेल सुता सुत बाहन सजनी तारिपु ता मुख सबद सुनावै ।  
 सुरदास प्रभु पंथ निहारत तोहि ऐसी छठ क्यों बनि जावै ॥

७६. स० ६७, व० ४०४। २५, प० ०३१३। १००१, नाथ० १०। २, ५३, कांक० ८८. १। १८, सुकस० ३६  
 ८०. स० ३३६६, व० ४०४। २६, मधु० १२५। २८२, नाथ० १०। २, २६, कांक० ८८. १। १७, १२४। ७. १, २०  
 ८१. सु० ३३६७, व० ४०४। २८, पि० १७३। ८४६, नवल० २०४। ३४२, प० ०३२४। १०४५, का० ०४०१  
 १७६७, सु० ३३० २८  
 ८२. सु० ३४१४, व० ४०४। ४५, नाथ० १०। २, ४३, कांक० १२४। ७. १, २



॥ श्री गणेशाय नमः ॥

[illegible]

। ॐ त्रीं नमः ॥ ॐ नमः ॥

[illegible]

१. तिमि जोगी नारायण मणि पुत्री ननु कारि ननु नर  
॥ तिमि जोगी नारायण मणि पुत्री ननु कारि ननु नर  
१. तिमि न कारि नारायण पुत्री ननु कारि ननु नर  
॥ तिमि न कारि नारायण पुत्री ननु कारि ननु नर  
१. तिमि न कारि नारायण पुत्री ननु कारि ननु नर  
॥ तिमि न कारि नारायण पुत्री ननु कारि ननु नर  
१. तिमि न कारि नारायण पुत्री ननु कारि ननु नर  
॥ तिमि न कारि नारायण पुत्री ननु कारि ननु नर

। गिराई नोट नक गिराई नोट

[illegible]



जनि हठ करहु सारंग मैनी ।

सारंग ससि सारंग पर सारंग ता सारंग पर सारंग मैनी ।

सारंग रत्न दत्त पुनि सारंग सारंग सुत दृग निरखनि मैनी ।

सारंग कहै सु क्यो न बिचारी सारंग पति सारंग रखी मैनी ॥

सारंग सदनहि लै जु बरुनि गई अर्जुन मानति गत भई मैनी ।

सूरदास प्रभु तुम मग जोबै अंक रिपु तारिपु सुख मैनी ॥

कमल पर वज्र धरति उस लाइ ।

राजति रमा कुंभ रख अंतर पति निज धल जल साइ ॥

बैतलै सपुट सनकादिक जे बरु बिजै सरनाइ ।

अक्षर बाग विसारद नारद हाहा जित गुन गाइ ।

कनक दंड सारंग विविध रब निगम सिद्ध सुर ध्याइ ।

तिनकै चरन सरोज सूर अब करसन किछ गुरु कृपा सहाइ ॥

सखीरी हरि बिनु है दुख भारी ।

सिंहिका सुत हरमूषन ग्रसि ज्यों सह गति भई हमारी ॥

सितर बंधु अरि क्यो न निवारति पुहुप धनुष लै कै बिसेख ।

चच्छु प्रवा उरहारग्री ज्यों बिनु दुतिया बपु रैख ॥

घट सुत असन समय सुत आनन अमी गलित जैसै मैत ।

जलधर व्योम अंकुश मुंचत नैन होइ बदि लेत ॥

जहुपति प्रभु मिलि आनि मिलाबी हरि सुत आरति जानि ।

जैसे हरि करि बन्धु प्रगट भए तैसिय आरति मानि ॥

घट आनन बाहन कानन मै धन रजनी तहं बासी ।

सूरदास प्रभु चतुर सिरोमनि पुनि चात्रिक पिक बासी ॥

८३...सं० ३४१६, वै० ४०६।४७

८४...सं० ३६३८, वै० ४६२।५५

८५ सं० ३८४०, वै० ४८६। ५९, नवल० २०५।३५० पौ० ४१६।१६ पूर म० १०३।४४२, कां० ५६३ । ४१३, ४२६, १२४।७.१, २१



1. 100 100 100 100 100

וְהָיָה כִּי יִשְׁמַע ה' בְּקוֹלֵךְ וְיִשְׁמַע ה' בְּקוֹלֵךְ וְיִשְׁמַע ה' בְּקוֹלֵךְ

। श्री गुरुदेव नमः ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥

[illegible]

॥ किं कुरु पुत्री न पुत्री नमः किं नमः कुरु पुत्री नमः ॥

83

1. ॐ नमो भगवते वासुदेवाय

॥ गणेशाय नमः ॥ श्रीगणेशाय नमः ॥

। अथर्ववेद विषय ॥ अथर्ववेद विषय ॥ अथर्ववेद विषय ॥

। उक्तं हि ज्ञानं तत्तत् पृथक् पृथक् तत्तत् पृथक्

[illegible]

॥ वाङ्मयं तन्मू लक्ष्मीं सदाशिवं भगवंतं प्रणम्य नमः ॥

五

: निम्नलिखित

। ਤਿਸ ਨੇ ਭੈ ਭਰੀ ਸੀਤ ਤਿਲਿ

॥ शिवाय नमः ॥ ॐ नमो भगवते वासुदेवाय ॥

। लक्ष्मी नै ३ मृग मृग जोगिनी ४ विष्णु गीत पुं रजनी

॥ ॐ नमो भगवते वासुदेवाय ॥

[illegible]

॥ लं नमो भगवते वासुदेवाय ॥

1. नीति निर्माण का प्रारंभ नीति निर्माण के लिए आवश्यक

॥ श्रीगणेशाय नमः ॥

1. विद्या श्रुति विद्या सा हि विद्या विद्या विद्या ३५

॥ तित्त कपि कर्मात्त तित्त तित्तित्त तित्त तित्त तित्त

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95.9, 01899, 358, 438 1 538 0810



कहाँ लीं राखि मन बिरमाह ।

हकटक सिब धर नैनन लागत स्याम सुता सुतधनि बलि आई ॥

हरि बाहन दिव बास सहोदर तिहि मति उदित मुराह महि आई ।

गिरिजा पति रिपु नलसिह व्यापत बसव सुता प्रिय कथा सुनाई ॥

बिरहिनि बिरह आपु बस कीन्हीं लेउ कमल पिमि पाह हुवाई ।

बेगिहि कमली सुरके स्वामी उदधि सुतापति मिलि है आई ॥

८७

माधव किलमि विदेस रहे ।

अमर राज सुत नाम रैन दिन चितवत नीर बहे ॥

मारुत सुत पति नंद नेह तजि हरि भल बचन कहे ।

जलरितु नाम जनि अब लागी काँके नेह गहे ॥

कुंती पति पितु तासु नारिधर ता अरि अंगदहे ।

घट सुत रिपु तनया पति सज्जी उर अति कपट गहे ॥

सैल सुता पति तासुत बाहन बाल न जात रहे ।

सूरदास यह विपति स्याम साँको समुकाई कहे ॥

८८

प्रीति करि काहू सुख न लह्यो ।

प्रीति पतंग करी दीपक साँ आपे प्रान दह्यो ॥

बलि सुत प्रीति करी जलसुत साँ संपुट माँक गह्यो

सूरदास प्रीति करी ००००००० ०००००००

सारंग प्रीति करी तु नाद साँ सनमुख बान लह्यो ॥

हम जो प्रीति करी माधो साँ चलत न कहू कह्यो ।

सूरदास प्रभु बिनु हुत पूनी नैननि नीर बह्यो ॥

८९

हरि सुत पावक प्राट भयोरी ।

मारुत सुत बंधू पित प्रोहित ता प्रति पालन हाँडि दयोरी ॥

हरसुत बाहन बसन लोही सो लागत काँ कमल भयोरी ।

भृगुमद स्वाद भाद नहि भावत दधिपुत भानु समान भयोरी ॥

वारिज सुत पति ओष कियो सखि मैटि दकार सकार दयोरी ।

सूरदास बिनु सिंधु सुता पति कोपि अमर कर चापलयोरी ॥

स० ३६००, पै० ४६२।५, नवल० २०५।३४६, का० कां० २७५।३८  
 स० ३६०१, पै० दि० १६६।११०१, का० कां० ०४६४।२१६१  
 स० ३६०६, पै० ४६२।६, नवल० ७२३।१६७, का० ०५२८।७८,  
 स० ३६३७, पै० ४६५।३१, नवल० २०४।३४३, का० कां० ०४३२।७८५, नाथ० १०।२, ८२, सु० स० ४४



॥ श्री गुरुभ्यो नमः ॥

॥ ईशानु नमः श्री गुरु नमः नमो भगवते वासुदेवाय ॥

॥ श्री गुरु नानक ज्ञान दाता गुरु प्रसाद ॥

५३

१. १५ वर्षीय पोलिसी एमएस

॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥

॥ श्री गणेशाय नमः ॥ श्री गणेशाय नमः ॥ श्री गणेशाय नमः ॥

11 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044 1045 1046 1047 1048 1049 1050 1051 1052 1053 1054 1055 1056 1057 1058 1

[illegible]

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॥ श्री गणेशाय नमः ॥

2008

[illegible]

11. הנהגת המוסדות

ਸਿੰਘ ਸਾਹਿਬ ਤੁਸੀਂ ਜਿਸ ਨਾਮ ਨਾਲ ਹੋਰ ਨਾਮ ਹੀ

॥ तिस्रो भाग सुखो मे भवतु ॥ तिस्रो भाग सुखो मे भवतु ॥

॥ त्रिंशत्तमोऽध्यायः ॥

33

1. निम्नलिखित वाक्यों में कृष्ण और श्वेत रंगों के अर्थ बताइए।

[illegible]

9078 183078078 9078 1830 09708 9078



हरको तिलक हरि बिनु दहत ।

कहियत है उहुराज अमृतमय तजि सुभाउ मोहिं दाहिनि दहत ॥

कत रथ थकित भयोपच्छिम दिसि राहु ग्रसित लीं मोहिं गहत ।

क्यों न हीन होति सुनि सज्जी भूमि भवन रिपु कहां रहत ॥

सीतल सिंधु जनम जा कैरी तरनि तेज होइ कह धीं चहत ।

सूरदास प्रभु तुम्हरे मिलन बिनु प्राण तजति ये नाहिं सहत ॥

६१

वैसी सारंग करहि तिर ।

सारंग कहत सुनत वै सारंग सारंग मनहिं दिए ॥

सारंग थकित बैठि वै सारंग सारंग विकल हिए ।

सारंग धुकि सारंग पर सारंग सारंग जोष किए ॥

सारंग लै मुज करनि विराजत सारंग रूप बिए ।

सूरदास मिलि है जो सारंग लीं पै सुकल बिए ॥

६२

गौरिपूत रिपु तासुत आयुष प्रीतम ताहि निनारे ।

स्निव विरंचि जाके कोउ बाहन तिन हरे प्राण हमारे ॥

मोहिं वरजत उठि गवन कियो उठ स्वादे लुब्ध रसात ।

कुंती नंद तात मुस जोषति अरु बारति अति चाल ॥

उगवै सूर कुटे पसु बंधन लीं विरहिनि रति मानै ।

हहि विधि मिले सूर के स्वामी चतुर होइसो जानै ॥

६३

हरि मोको हरि भल कहि जु गयो ।

हरि दरसत हरि मुदित उदित हरि हरि ब्रज हरि जु लयो ॥

हरि रिपु तारिपु तापति को सुत हरि बिनु पजरि दह्यो ।

हरि को तात पसु उर अन्तर हरि बिनु अधिक बह्यो ॥

हरि तनया सुत तहां बसत हरि हरि अभिमान न ठायो ।

अब हरि दवन दिवा कुब्जा का सूरदास मन भायो ॥

६०. स० ३६७२, वै० ४६८, ५८, नवल० ७३५, २५६, पौ० ४३१, १७३८, म० १२३५३०, म० १६१, ४२७,  
सू० स० २३

६१. स० ३६७३, वै० ४६६, ६७, दि० १६५, १०८५, कां० १२४, ७, १, ७

६२. स० ३६६०, वै० ४६६, ७४, नवल० २०५, ३४७, कां० १२४, ७, १, ६१

६३. स० ४००७, वै० ५०१, ६१, नवल० २०५, ३४६, पौ० ४३१, १६५८, म० १०५४४८







कहाँ पुन रिपु को सतावत ।

कालिनी ग्वालिनि हाँडि दै विरह कर्यो ।

बाकी कर तैरै विरह विरहिनी व्याकुल भुवन काज विसर्यो ॥

सोच मा सर पल्लव उहुपति रथ लैच्यो मृगपति वैर कर्यो ।

साहि पंहीपति सबही सकुचाने चात्क बगं भर्यो ॥

जो सति सारंग सुर मुनि भयो वियोगी छिम्कर गरब टर्यो ॥

अमरनाथ सूरदास सायर सुत छित पति देखत मदन कर्यो ॥

सोच नव नैत कोपि कतार ॥

६५

पञ्च पुष्प सोचति राधा लिखति नखन तैं वचन न कहति कंठ जल त्रास ।

तिन कव छिति पर कमल कमल पर कदली तापर पंकज कियो प्रकास ॥

पञ्च शो ता पर बलि सारंग पर सारंग सारंग रिपु लै कीन्ही बास ।

परी जो तहाँ अरि पंथ पिता जुग उदित बारिज विविरंग मनहु भयो ॥ अकास ॥

कीन कीन सारंग मुख तैं परत बंधु डरि मनु सिब पूजति तपत विनास ।

सूरदास प्रभु हरि विरहा रिपु दाहत बगं दितावत बास ॥

६६

हरि सुत ऊचो हर्तै मोहिं सतावत ।

हर्ता को कारी घटा देसि बादर की दामिनि कमकि डरावति ॥

को सुत हेम सुता पति को रिपु व्यापे दधिसुत रथ न चलावत ।

अरि तो बंधू संछन सव्व सुनत ही चित कंतुत उठि पावत ॥

कोरनारु कंचन पुर पति को जो भ्राता तालुप्रिया पतहिं न आवत ।

कच्यै कर संभू सुत को जो बाहन है कुहु कै असल सतावत ॥

ता रिपु जपपि भूषन बगं बनावति सोह मुजंग हैवै पावत ।

सूरदास विरहिनि अति व्याकुल लगपति बढि किन आवत ॥

६४... स० ४०१०, वै० ५०१।६५, नवल० ७४६।२६२, पौ० ४२१।१६६, म० १०७।४५६,

६५... स० ४०२४, वै० ४८३।२३, नवल० ७४६।२६२, पौ० ४२१।१६६, म० १०७।४५६,

६६... स० ४२४१, वै० ५२१।७६, नवल० ७६१।२३२, म० २१६।४८४



1. किमुत बरनी है बीरु नीजीतर  
 11. किमुतनी पाठ लखु लुगाव किजीरनी बरनी है  
 1. किमुत है नीजीतर किमुत लु नीजीतर लखु है  
 11. किमुत नीजीतर नीजीतर किमुत नीजीतर  
 41. किमुत लु नीजीतर नीजीतर किमुत लु नीजीतर  
 11. किमुत लु नीजीतर नीजीतर किमुत लु नीजीतर

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हमको तुम बिनु सवे सतावत ।

कहियो मधुप चतुर माधो सों तुमहूं सता कहावत ॥

जाको तनु हरि हरयो दीन सुनि कुल सरनागत दीन्ही ॥

सोह मारत करवारि धारि करलकी कान न कीन्ही ॥

काढ़ि सिंधु तैं सिबकर सौंयो गुनहार की नाई ॥

सो सति प्रगट प्रधान काम कां जहुं दिसि दैत दुहाई ॥

अमरनाथ अपराध कमा करि पीठि ठोकि मुकरायो ॥

सोह अब बंद कोपि जलधर तै ब्रजमंडल पै हायो ॥

पच्छ पुच्छ सिर धारि सितनि के हरि विधि दई बढाई ॥

तिन अब बोलि होलि तनु डारयो , डपल खोर की नाई ॥

पच्छ होरि बलि स्वच्छ पच्छ करि तिनहूं कोप जनायो ॥

परी जो रैस तलाट अधिक सुख मैटि हुकार बनायो ॥

कोन कोन सों विनती कीजे कही जितैक कहि आई ॥

धूर स्याम अपने या ब्रज की हरि विधि कानि घटाई ॥

६८

हरि सुत सुत हरि के तन आहि ।

दुयां को कहै कोन की बातें ग्यान ध्यान सुमिरे को काहि ॥

को मुख मंवर तासु जुबती को को जिन कंस हते ।

हमरे तो गोपति सुत अधिपति बनति न नीरनि तैं ॥

मोरजरधु रूप रुचि कारी चितै चितै हरि होत ।

कबहुं कर करनी समेति तै नैकु मान के सोत ॥

ता रिपु समय संग सिसु लीन्हे पै आवत तन घोष ।

सूरदास स्वामी मन मोहन कत उपजावत दोष ॥

६९

हरि बिनु हरि विधि है ब्रज जीजे ।

कज्जल बरषि बरषि उर ऊपर सारंग रिपु जल मीजे ॥

बायस श्या सबद की मिलबनि याही दुख तनु हीजे ।

बीधो बंद जात गोपिन कां मधुप राति जल लीजे ॥

तारा पति अरि के सिर ढाढी निमिष केन नहीं कीजे ।

सूरदास प्रभु वैगि कृपा करि प्रगट दरस मोहि दीजे ॥

स० ४२४२

स० ४४६०, वै० ५३८।४०, नवल० ७६३।२४२, पौ० ३५७।१२६३, म० १८।७६, कां० १२४।७, १, ६०

स० ४५३०, वै० ५४५।१०, दि० १८६।१००६, नवल० ६७६।३७, पौ० ३७८।१३६६, म० १०५।४५०,

का० कां० ४५५।१६६७, कां० १२४।७, १, ४५, सुख० ०६







देखि रे प्रेम प्रागट द्वादस मीन ।

ऊधो एक बार नंदलाल राधिका बनतैं आवत सती सहित रस मीन ॥

गर नक्कुंज कुसुमनिके पुंज करैं अलिगुंज सुख हम लबलीन ।

षट उहुगन षट मनिधरहु राजत हैं चौबिस धातु चित्रकैहि कीन्ह ॥

षट हंडु द्वादस पतंग मनु मधुप सुनि ला चौबन माधुरी रस पीन ।

द्वादस बिंब सो बानवै वज्रकन षट दामिनि जलजनि हैंसि दीन ॥

द्वादस धनुष द्वादसै विषका मोहन मन षट चिबुक चिन्ह चित कीन ।

द्वादस व्याल अघोमुख फूलत मधु मान कंज दल सो बीस बसीन ॥

द्वादस मृनाल, द्वादस कदली तेंध द्वादस दाहिम सुमन प्रवीन ।

चौबीस चतुष्पद सिसि सो बीस । मधुकर अंग अंग रसकंज नवीन ॥

नील निलै मिति षटा दामिनि मनी सब सुंगार सोभित हरिहीन ।

फिरि फिरि कछु गगन में अमी बतावत जुगती लाग मोन कहुं कीन ॥

बचन रसन रसराज नंदनंदन तैं जाग पीन हृदयलबलीन ।

नंद जसोदा दुखित गोपी गाह ग्वाल गोसुत मलिन दिन ही दिन दुसीन ।

बकी बका सकटातुन कैसी वृषभ बिनु गोपाल रैर हनिकीन ।

ऊधो परै पाहै सूरज प्रभु आरतिहरै भई तनु हीन ॥

१०१

कहत कल परदेसी की बात ।

मंदिर अरध अवधि बदि हमसों हरि अहार चलि जात ॥

ससि रिपु बरष सूर रिपु जुगवर, हरि रिपु कीन्ही घात ।

मधपंक ले गयो सांवरो तातैं अति अकुलात ॥

नक्त वेद ग्रह जोरि अरध करि सोह बनत अब सात ।

सूरदास बस भई विरह कै कर भीजति पछितात ॥

१०२

गयो मिटि पतियाहु व्योहार ।

मधुवन बसि मधु रिपु सुनि मधुकर हांटे ब्रज आमार ॥

धरनीधर गिरिधर कर धरि कै मुरलीधर सुतसार ।

अब लखि जोग संदेशी पठवत, व्यापक अम अमार ॥

हांसी अरु दुख सुनहु सती सुठि-स्वप्न दसा संवार ।

सूर प्रान तनु तजत न यातैं सुमिरि अवधि आधार ॥

१००... स० ४४८५, वै० ५४१।६२,

१०१... स० ४४८५, वै० ५५०।५०

१०२... स० ४६२३



1. ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

11 ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

1. ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

11 ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

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1. ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

1. ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

11 ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

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11 ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

1. ਸਿਰਿ ਕਾਸਰੁ ਤਾਰੁ ਸਰਿ ਤੀਰੀ

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हरि कित मर ब्रज के चार ।

तुम्हारे मधुप वियोग राधे मदन के भकभोर ॥

एक कमल पर धरे गज रिपु एक पर ससि रिपु चोर ।

द्वै कमल एक कमल ऊपर जगी एकटक भोर ॥

एक सली मिलि हंसति पूहति सैचि कर की कोर ।

तजि सुभाउ सुमस्त नाहीं निरसि उनकी चोर ॥

विरस रासिनि सुरति करि करि नैन बहु जल तोर ।

तीनि त्रिवली मनहु सरिता मिली सागर छोर ॥

षट्कंध अवरनि माल ऊपर ऊचारिपु की छोर ।

सूर अलनि मरत ज्यावी मिली नंद किछोर ॥

१०४

ब्रज की कहनि परति हैं नातें ।

गिरि तनया पति भूषन जैसे विरह जरी दिन रातें ॥

मलिन वसन हरि हित अन्तर गति तनु पियरी जनु पातें ।

गद्गद बचन नैन जल पूरित बिलसि बदन कृष गातें ॥

मुक्ता तात भवन तैं बिहुरैं मीन मकर बिल्लातें ।

सारंग रिपु सुत सुहृद पती बिनु दुख पावत बहु भातें ॥

हरिपुर भक्त बिना बिरहनि हीन लई तनु तातें ।

सूरदास गोपिन परतिग्या मिली पहिल के नातें ॥

१०५

उहुपति सों विनवति मृगनैनी ।

तुम कहियत उहुराज अमृत मय तजि सुभाउ बरषत कत बहनी ॥

उमया पति रिपु अधिक दहत है हरि रिपु प्रीतम सुख नितैनी ।

छपी न हीन होति सुनि सजनी भूमि हसन रिपु कहां दुरेनी ॥

समै पाह संदेशी कहियो कित हरि छाह रहे करि छौनी ।

सूर स्याम बिनु भवन न भावै जोवति रहति गुपाल की शोनी ॥

१०३... स० परि० १६२, वै० ५५४।८६

१०४... स० ४७३८, वै० ५६१।६९, पो० ४०५।१५५६, कां० १२४।७.१.१५८

१०५... स० ४८८१, वै० ५८६।६३, पो० ४३२।१७४३, दि० १६०।१०३३, का० कां० ४३७।२०६२,

सु० स० ८ कां० १२४।७.१.४४







१०६

घर सुत सहज बनाउ किए ।

जल सुत सुत ताकी सुत बाहन ते तिरिया मिलि सीस दिए ॥

सुर भय रिपु बाहन के बाहन सुर पति मित्र के सीस दिए ।

ताहि मध्य राजति कंठावलि मनी नव ग्रह गुदरि दिए ॥

सुन्दरता सोभा की सीवां बसै सदा यह ध्यान दिए ।

धन्य सुर स्त्री पल हहि सुख हहि विनु सत सत कल्प दिए ॥

१०७

कृष्णलीला वर्णन:

सुनि हरि हरिपति आचु बिराजै ।

मधु हरि ब्रसत मंद भयो हरिबल बल करि हरि दल गावै ॥

हरि की चाल चलत चंचल गति हरि के बदन बिरह दुख सावै ।

सुरदास प्रभु को भजि एक हन त्रिविध ताप तन भावै ॥

१०८

दधि तनया सुत रिपु गति गमनी सुनि वृषभानु दुलारी

दादुर रिपु रिपु पतिहिं पठाई सोचति वैष विचारी ॥

अलिबाहन रिपु बाहन रिपु की तपत भई अति भारी ॥

सोच संभारि प्रभु शैलित हैं हीं बलि जाउं तिहारी ॥

मारुत सुत पति रिपु पति पत्नी तासुत नारि बिसारी ।

सुरदास प्रभु तुमहिं मिलन को ज्यों छठ होति हमारी ॥

१०९

सारंग सुत पति तनया के तट ठाढे नंदकिशोर ।

बहुत तपत सु रासिमे सविता ता तनयासंग करत बिहार ॥

गुठाकेस जननी पति बाहन तासुत के संग सजे सिंगार ।

चंद चौहतर आठ हंस द्वे व्याल कमल बसीस बिचार ॥

एक अर्जुनी और बताऊं पांच चंद द्वे कमल मंफार ।

सुरदास हहि जुगल रूप को रमन राखि सदा उरधार ॥

११०

कह्यो अति बाला दुख पावै ।

हिंरु पटन पति बैस तज्यो है बार बार समुझावै ॥

सारंग रिपु तापति रिपु वा रिपु तारिपु तनहिं जरावै ।

हरिबाहन बाहन पति धावक ता सुत आनि बचावै ॥

सुर रिपु गुरु बाहन ता रिपु पति ता चढ़ि बैगि दिलावै ।

सुरदास प्रभु तुमरे मिलन को बिरहनि तपति बुझावै ॥

१०६. सं० परि० ६६

१०७. सं० परि० १०३, सू० सं० ५०

१०८. सं० परि० २५४, नवल० २०४, कांक० १२४।७, १, ३२, ८८, १।११, ३४, ६।११, नवा० १०।

२, १४, सुख० १४

१०९. सं० परि० २५५, नवल० २०४।३३४, कांक० ८८, १, ६, ३४, ६।६, सु० सं० ३०

११०. सं० परि० २५५, नवल० २०४।३४५



॥ श्री गुरु नमः ॥ श्री गुरु नमः ॥ श्री गुरु नमः ॥ श्री गुरु नमः ॥ श्री गुरु नमः ॥

203

॥ श्री गुरुभ्यो नमः ॥

2503

॥ श्रीगुरुदेव नमः ॥ श्रीगुरुदेव नमः ॥ श्रीगुरुदेव नमः ॥

309

079



सूरदास प्रभु हंड सकान्यो रनि अरु ससि बैठे एक ठौर ॥

३९२

सूरदास प्रभु तोहि मिलन को सैलजुता पुत कीन्ह ॥

333

सरदास गिरिधर के परसत अधिसूत तनया भागी ॥

208

सुरदास स्वामी की सोभा भागि कान मान्ति विलसाई ॥

३३५

सुरदास गिरिधर के आगम बिहरि गह सब धनु ॥

१९३ सु० पारि० २५६, दि० १६६। १०८६, का० कां० ३८६। १७१६, कां० ०८८, १। ३०, ३४६। ३७, नाथ० १०, २। २०  
 १९४ दि० १७३। ८४५, सु० ०४०  
 १९५ पा० ३१५। १०१७  
 १९६ पा० ३१५। ०१८  
 १९७ पा० ३१६। १०२६, नाथ० १०। २, २५, का० कां० ०७५५। १२६



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ॐ नमो भगवते वासुदेवाय

522



ककोरहिं त्रासत हैं राकेस ।

कमल लिकनावत बलिजून कीं अर पटिया ब्रजदेस ॥

गिरि मधवा संजोग देखित मृग सुव्यक्त एक संग ।

उभै विंव वृंदावन कोकिल सुक सांसति सब कां ॥

कनक लता बांधति केहरि कीं रस सरवर सलुवाइ ।

ठांकल सूर बसन के अन्तर तुम रस त्रिय बरसाइ ।

११७

माथी विन पशु पति रिपु जारे जदुपति प्रभु तन ताप निवारै ॥

विधि बाहन के कंठ अभूषन, तामस अनहित लागै दूषन ॥

जम अनुजा पितु तासु सनेही, तै सति सैव जरावै देही ।

सूरदास श्रीहरि गुनगावै, गरल सोई सो फनहित लावै ॥

११८

जलसुत मैं जल सलिल भयोरी ।

सिंधु सुता पति गवन ब्रवन सुनि सिवसुत बाहन बिलपि ठयोरी ॥

दारु सुता सुत विनु जल चातक अवि, मृग मीन मलान भयोरी ।

हर सुत बाहन हंजोरि विधु बदनी रतिपति बान दयोरी ॥

भूषन बसन भनिक गुरु सज्जा गुण गुण तन वहनि जयोरी ।

ता जदुनाथ मिली हहि बीसर सूर विरह दुल नितहि नयोरी ॥

११९

तुम विनु कहाँ कासां जाइ ।

संभु बायु उठि करै करत बहु विष घाइ ॥

गोप पति लति नरक वैरी जानि कै शकुलाइ ।

पच्छिराज सुनाथ पतिनी भोगिबी चित चाइ ॥

पाइ तोहिं निहारि कन्हूँ, हित नाहर लाइ ।

सूर अनल ज्ञान की सुनि वृच्छ वैर बुताई ॥

१२०

११६, पो०३३०।१०६६,

११७, पो०४२०।१६६६, पो०१०६।४५४, कांक०१२४।७.१.५६।

११८, पो०४२४।१६६६, पो०११२।४८३

११९, कांक०२०४५३

१२०, कांक०२०४५३



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[illegible]

333

[illegible]

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528197707, 338195807



बालम बिलमि विदेस रह्योरी ।

भूषन पितु पितु सेनापति पितु ता अरि अंग दह्योरी ॥  
 सारंगसुत घर मस घर वैरी जात न बचन सह्योरी ।  
 अनपति आदि सुत त्रिलिय तलफ कहुं को सक राखि चह्योरी ॥  
 बाजिनि तैं तिथि धान संतोषी सोई वचन कह्योरी ।  
 जो आपुन हित ब्रजहित जाहित कुब्जा दूर चह्योरी ॥  
 कासीं कहीं सुने को मेरी बिपता बीज बयोरी ।  
 सूरज प्रभु बिनु मोकहं वैरी सब सुख जटारमयोरी ॥

१२१

सबै मिलि स्याम संदेस सुनोरी ।  
 जो तिय बढ़ति सीस गिरिधर के सो अब कंठ गहोरी ॥  
 नीचै चलत ताहु अरि ता भस भूषन अंग लोरी ।  
 दधिसुत बाहन मेखत तैं के बैठि अनीस गनोरी ॥  
 तातैं सुक महोक बक तीतर यह मत दसन गहोरी ।  
 कनक दहन घट आरस मिलि के सोह उतारि धरोरी ॥  
 वैरागी के बगल बसत हैं तापर प्रीति करोरी ।  
 सूर स्याम प्रभु रस की बातैं मधुपुर दूर गनोरी ॥

१२२

सती री कमल नैन परदेस ।  
 रिपु के राज भर संप्राप्त तानैं गए विदेस ॥  
 हर हित रिपु बाहन के भोजन पठए न देत संदेस ।  
 पांढो नाथ वैद कर पल्लव बलि फंकव रहे धेरो ॥  
 एक सै ताठि चरन हैं जिनकैं सो हरि हन सीं कैरयो ।  
 जननी स्वाद बहन पलुमाया सारंग रिपु के स्वादे ।  
 ई द्वै नाम मिलत मोहिं दुजेन तातैं विरह विषादे ॥  
 सूर गुरु अरि बाहन अरि ता पति ता अरि यह तन तावत ।  
 कनक परन पति ताहु अनुजहित सूर अजहुं नहिं आवत ॥

१२३

झिन पल राउरे की आस ।  
 करन ना वसे पंच संज्या जाति के सब नास ॥  
 भूमि घर अरि पिता वैरी बाधि राखी पास ।  
 सिंधु सुत घर सुहित सुत गुन गहक को प्योगास ॥  
 मानु अस गिरीस आसर आदि को प्रकास ।  
 सूर फिर फिर सूर सुत की परन चाहत पास ॥

सा० ल० पारि० स० ६३, भा० ४६

सा० ल० पारि० स० ५२ । : १२२: सा० ल० पारि० मार० ५३

सा० ल० पारि० भा० ४१, सर० ५४



858

555

459



प्रभु कव दैसिहो मम जोर ।

जानि आपुन आपुनै गिरिनाथ गांठी होर ॥

प्रबन बवन विचारि सेनापति सु आनन मोर ।

दिसा बस तस कहत जानत सात सासी जोर ॥

जगा जोनी मैल की सुधि कीजिए रुचि जोर ।

सूर निपट जनाथ भाषित जुगल वर करजोर ॥

१२५

सुंदर स्याम सोभा दैति ।

बारि ससि कै बादि कोटन कोटि लाजत लेत ॥

मीन रिपु कै सुन गुन मन गहत बरबस आन ।

चलन सरि तन की सम्हारै तवर लेलन बान ॥

विकट प्रकृटी मुकुट लटकन सुकटि सोभा सोह ।

सूर बलि बलि जात तनमन तपन तीखन घोह ॥

१२६

सोभा आपु भली बनि आई ।

जलसुत ऊपर हंस विराजत तापर इंद्रव्यू दरसाई ॥

दधिसुत ज्योती पियी दधिसुत मै यह हवि दैसि नंदमुखाई ।

नीरज सुत वाहन की भञ्जन सूर स्याम तै कीर जुगाई ॥

१२७

देखी री हरि नंग नंगा ।

जलसुत मुखन गंग विराजत बसनहीन हवि उठति तरंगा ॥

कहा कही गंग गंग की सोभा निरसुत लज्जित कोटि अंगा ।

कहु दधि हाथ कहु मुख मासन सूर हसत ब्रज जुवति नंगा ॥

१२८

जिन कर जलज पर जलजात ।

धातुपति बाहक दुम्हारी सकल लोक सिहात ॥

रस पयोधि निधान सौ कुरु राज हाँडि सुभाह ।

सूर सुत सुनि सिल सखी रविहंनु सेव बसाह ॥

सात अष्ट ई चरन जाके कितहि है दुख देन ।

क्यों न गिरिजा नाथ बरि लिय मानि सुख सब लेत ॥

लाल लंग भरात भोजन माल करिही दूर ।

सूर श्री मनमोहिनी भजि भोग भाषिनि सूर ॥

१२४... सा० ल० पारि० भार० ४२/सर५५

१२५... सा० ल० पारि० भार० ४३/सर० ५६

१२६... नि० की० ६६/६, नाथ० १०/२, ३०/का० का० ०५१६/२२६६ ५०००५

१२७... नि० की० ७६/३०४, वप० ०१६६/३७

१२८... कां० १२४/७, १, २८/८८, १/१२, ३४, ६/१२ ५०००६



१. उरि. ४५. विजयि. ४५. ४५.

- ॥ उरि. ४५. विजयि. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.

४५३

१. उरि. ४५. विजयि. ४५. ४५.

- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.

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१. उरि. ४५. विजयि. ४५. ४५.

- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.

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१. उरि. ४५. विजयि. ४५. ४५.

- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.

४५३

१. उरि. ४५. विजयि. ४५. ४५.

- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.
- ॥ उरि. ४५. ४५. ४५. ४५. ४५. ४५.

४५३. ४५. ४५. ४५. ४५. ४५.

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देखि री देखि ब्रह्मरूप रीति ।

जलज रिपु सौं रिपु कियो हित हांठि अपनी नीति ॥

कीर, कमठ, कपोत, कोकिल, कियो ठिग ठिग बास ।

धनुष ऊपर तित करेता मयोरिपु की बास ॥

जलज गाल सुहारि ऊपर निरसि मुदित जनंग ।

सूर स्याम निहारि यह हवि भई मनसा पंग ॥

१२७

विधु मैं देखे बहुत प्रकार ।

जलरुह कनक लता पर उदयो ठिग मोतिन की हार ॥

कीर, कमठ, बलि, मृग, मनमथ धनु, फलकत हैम तुषार ।

विंव, बनार, बीच सुक दामिनि कोकिल सव्व उचार ॥

मनिधर सितर रक्त रैसाजुत विविध कुसुम सिंगार ।

मह प्रवाह सुक्क सुरसरि की चितवति जाति विकार ॥

सुनि कोतुक चकि चितवति मोहन मन मैं करति विचार ।

उदित मयो ससि सूर स्याम हित स्यामा बदन उदार ॥

१२८

दस द्वै बानि कनक सौं नार्ही ।

षट् रस कला समेत तोहिं ससि धरथ विचारो तो मनमांही ॥

पांच पांच पंखुरी सो सुंदर चंपक फूल न होइ तहां हीं ।

चमकि चमकि हवि जाइ सधन नहिं नहिं दामिनि दमकाही ॥

चाल चढ़ल मराल कुंजर सिंग निरसि न लोक हराही ।

द्वै सिंग बीच उमा सी एकै नहिं वै संभु उमाहू नार्ही ॥

घटा गगन के बिच रवि गंगा सोच विचारत कवि पराही ।

सूर जितो संग्रम मुख तितनी कवि झूठे जो सांच सराही ॥

१२९

नैकु सती सारंग बोर करि छंदु बदन सर तक न आवत ।

दासिपुत धरनि देखि बाधन विधु जल तजि मृगपति अतिमन ठानत ॥

रति जी देखि अपनी तनु निंदति मैं सकु मोह कुसुम सर तानति ।

निरसि रूप सोभा की सागर एक सकुच मन मैं विलसावति ॥

कसपसुत पीतम सकुचत हैं कृवाक विहुरत निस्मानत ।

कहं जन सूर मराल चाल गति प्रकृतित कुसुम मनहिं ससि जानत ॥

१३०

ब्रह्मरूप एक कहा लीं बरन। सारंग मुख देख्यो एक सारंग ।

सारंग रिपु की बोर बिराजत हैसारंग तो मन उर सारंग ॥

सारंग मनि तु प्रगटत सारंग कुंद कली बोर बिम्ब सारंग ।

सूरदास गिरिधरन प्रिया हवि देखि मुदित नंदलाल सारंग ॥

१२६, नाथ०१०।२, २६, कांक० २१, २५, ३४, ६।१५, सू०स०४९,

१३०, कांक० २२, २३, ३४, ६।३०, नाथ० १०।२, ५९, सू०स०३७

१३९, कांक० २१, २५, ३४, ६।३९

१३२ कांक० २१, ४६, ३४, ६।४७, नाथ०१०।२, २७, सू०स०२९

१३३ कांक० १२४।७, ९, १९, नाथ०१०।२, ३६



॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥  
॥ श्रीगणेशाय नमः ॥

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॥ शिवम् नमः । शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य  
। शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य  
॥ शिवम् नमोस्तुते । शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य  
। शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य  
॥ शिवम् नमोस्तुते । शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य  
। शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य  
॥ शिवम् नमोस्तुते । शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य  
। शिवं नमस्कृत्य शिवं नमस्कृत्य शिवं नमस्कृत्य

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॥ अथ भगवत्पुत्रोक्तं ॥  
 १ । अथ भगवत्पुत्रोक्तं ॥  
 २ । अथ भगवत्पुत्रोक्तं ॥  
 ३ । अथ भगवत्पुत्रोक्तं ॥  
 ४ । अथ भगवत्पुत्रोक्तं ॥  
 ५ । अथ भगवत्पुत्रोक्तं ॥

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रजनी विरह वियोगिनि राधे कर लिहैं सारंग संग बजावति ।

हरि मुति हीन तासु रिपु तापति ता अरि बंधुहिं तो नहिं आवति ॥

हरि सुत बाहन तारिपु भोजन तासुत बाहन विलंब नहिं पावत ।

चलत न दधिभुत घटत न हरि अरि तातैं पानि सीस तै आवत ॥

हरि लिखि मदन काल लिखि को किल लिखि पंग पकनहिं भरमावत ।

तपपि विरह घटत नहिं भामिनि लिखि अर्थंग हरहिं ठरपावत ॥

इहि भांतिन वृषभानु नंदिनी कहि कहि कथा मनहिं सुमुकावति ।

दीजे दरस कृपा करि स्वामी तातैं मूर परम जस गावति ॥

१३५

सखी ब्रज राजत एक धनी ।

खेतत हैं बृंदावन माधो मढ़ सखत रक्खी ॥

जल सुत तासुत तासुत को सुत तासुत भस बदनी ।

मीन सुता सुत तासुत नासा तापर रज रमनी ॥

बिदुष अघर दसन दुति दामिनि कोकिल मृदु बक्खी ।

तिमि रिपु सुत भाता पितु बाहन ता अरि कटिषु वनी ॥

धीत सानु पर अति रिपु राजत छूटत तरकि तनी ।

सूरदास प्रभु निरखि हरषि कै बाढ़ी प्रीति धनी ॥

१३६

आर माई चहुं दिखि तैं धनधोर ।

मानों मत मदन को हाथी जल हरि वदन तोर ॥

शावत पवन महावत हूं तैं सुरमन अंजुस मोरैं ।

बग फंगति मानों उरहूं तैं अवधि सरोवर कोरैं ॥

मनु पंजसज्जपवर्ण अव लाज मोरि नैन भग रूप कंचुकि बंद तोरैं ।

अब सुनि मूर स्याम बिब यह गति गिरत गात जैत मोरैं ॥

१३७

वै मुस चितै चितै मुसकात ।

नवसत साजि राधिका सुन्दरि रसिक पिबत न रूप अघात ॥

कर पर हर धरि उरन अरिय धरि धरि बस कै अरि आवत ।

भानों सोम संभु सुरसरि कै कीरति करत न पावत ॥

सागर मार वैरि सागर सों कर धरि सारंग लीन्ही ।

सूरदास प्रभु सारंग गनि घर परसत हरि हंसि दीन्ही ॥

१३४...कांक० ३४, ६।५२, मू०स० ४६

१३५...कांक० ८८, ६।५३, ३४६।५६, मू०स० २५

१३६...वर्षा० २२६६, १२९, कांक० ५५, ६।७६, ७५

१३७ कांक० २, ४६।५, नाथ० १०।२, ३१



॥ श्रीगणेशाय नमः ॥

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॥ तेन ज्ञेयं विदुः तेन ते ज्ञेयं, ज्ञेयं तेन ज्ञेयं

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७८३



माया का वर्णन:

नारि एक दसहूँ दिस विचरति अति सुंदरि सुहागिनि ।  
 प्रति प्रति सदन पुरुष कंठ विलसति तपपि पिय अनुरागिनि ॥  
 भरता बार गनत कहु नाही संत कहहि वैरागिनि ।  
 तीन काल सर्वोपरि राजति स्तवति देव मुनि नागिनि ॥  
 अवचनि को उपकार करै नित उच्च दास की गाहिनि ।  
 प्रभु समीप कबहुं नहिं आवति फिरति दीप गिरि बागिनि ॥  
 नरभुवन हूँ या संगति तैं रहि त्रिया श्री कागनि ।  
 बुरदास निरमल मति कारन करम बिधा नहिं लागनि ॥

१३९

तेरै तेज सुनी किन मामिनि प्रथम प्रथम सब गर सुनाह ।  
 मंवर सेन आकुल हूँ गमनी अटवि निकट राखे विरमाह ॥  
 सदा हलाहल गरे रहत है उर विच अंतर तिर छिपाह ।  
 निधि के सुकन रोहिनी रवनी सँ प्रवेश कीन्हो रिषिराह ॥  
 अस्ति तात मुक्ति कंष दई तब धँसे आह विंव दुख पाह ।  
 सारंग मति कटि निरसि संतज्जित ओट कोट दीन्हें दिसराह ॥  
 गंध पुष्प तरु राज विराजत सकल प्रभा तिन छिनाह ।  
 बुरदास तैं करी अनीति विद्वान् अरुन कीन्हें बखराह ॥

१४०

श्री राधा विधु वदन उदय तैं ससि कीं प्रान्ति मई ।  
 मम जै करिदैं बांधि ताराकु केतनि मोति दई ॥  
 नभ निसि सब संपूरन भ्रमि के अगनित सेन लई ॥  
 घाट बाट कहु वै नहिं देखी यह गति मति अथई ॥  
 सोभा रंच न भई स्याम तनु कंषित पट समई ।  
 हीनि विंव प्रतिदिन करि करि कै सब काहु दिखई ॥  
 मुख पावत अकुलत दैसि कै मन प्रसन्न चकई ।  
 कीतुक बुर समीपाहिं वैखत हवि त्रिलोक बिजई ॥

१३८.... नाथ० १०।२, ७०, कां० ८८, १।२, ३४, ६। २ सुखस० १३  
 १३९.... नाथ १०।२, ४८, कां० ८८, १४ २१, ३४, ६।२८  
 १४०.... कां० ८८, १।२२, ३४, ६।२६







चितवति सार सुता की ओर ।

सकुचि ह्वाकर गयी जु नम दुरि निरखि आनन तोर ॥

काम पर मृग, मीन संजन, व्याल, माल ककोर ।

कीर, उडुगन, अष्ट डर तैं हती हवि नहिं मोर ॥

उरज अंजुन मधुप हाटक कि किनी रव घोर ।

विंवता बंधूक विदुन, अघर पान तंबार ॥

कदलि पर केहरि बांध्यो करति चितवनि घर ।

सुर प्रभु पर बंस हरनी पर निर्नंद किसोर ॥

१४२

तैं सखि उडुमति को गरव हर्यो

हन्ड बधू तासुत की सुत सो सुत दुरि निवार्यो ॥

सारंग सुत की वरन विलेख्यो दधिसुत विंव विसार्यो ।

सिख विरंचि बाहन दोड जाके तिन्हिं सकुचि सिर डार्यो ॥

सारंग सुत तैं लजत सारंग सारंग सुत पुनि जार्यो ।

सुरदास गुन जीकति किए तब सारंग सारंग सार्यो ॥

१४३

वन जोली धृषमानु दुलारी ।

कदली ऊपर सुर पति बाहन ताऊपर सखि धरे कहारी ॥

तिल मढे इवै संजन बैठे करि स्की कीन्हों जु मुरारी ।

बलनिधि सुता सुतन कुम्हिलाने तातैं मोहिं अर्चनी भारी ॥

चतुरानन बाहन की भोजन मत्स्यानित तम हूं परजारी ॥

कहेसूर उठि बलि मामिनि मिलि अति आनुर सुंजन वन करी ॥

१४४

देखिरी देखि अद्भुत रूप ।

स्याम धन मैं स्याम दाघ सुत कोटि काम सूरूप ॥

प्रगट करि अमुराग मोहन खरिंह दरसन देत ।

घिरि जुहुं दिसि दामिनी यह बंद गति हरि लेत ॥

अंग अंग अंग जीते बन्यो सुन्दर मेव ।

सु की गोपाल निरखत तजत नैन निमैवे ॥

१४१... कांक० ४७, ५, ८१, १७

१४२... नाथ० १०।२, २४, कांक० १२४।७, ९, ५५

१४३... कांक० ६६, १।२८, ३५७

१४४... नाथ० १०।२, ६५, कांक० ८८, १।४४-३४, ६।७७५० ४५, सु० ३०३५



। ॐ नमो भगवते वासुदेवाय ॥

॥ इति कथा श्रीमते शैले भक्त पुत्रिः उवाच ॥

[illegible]

॥ तसि श्रीं नमो नमो ॥ ३३ ॥

१. उत्तर प्रदेश विधानसभा का निर्माण

११. ज्ञानं एव ज्ञानं ज्ञानं ज्ञानं ज्ञानं

1. 7. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847.

וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל

582

पिण्ड मय कि क्षीयते क्षीयते ॥

॥ गिराजनी गिरु मरु नि मरु नि मरुत मरु हरा

॥ श्रीगणेशाय नमः ॥

॥ गुरुदेव गुरुदेव गुरुदेव गुरुदेव गुरुदेव गुरुदेव गुरुदेव गुरुदेव गुरुदेव गुरुदेव ॥

॥ श्रीगणेशाय नमः ॥ ॐ नमो भगवते वासुदेवाय ॥

॥ ॐ नमो भगवते वासुदेवाय ॥

589

1. 11th May 1871

॥ शिवाय नमः ॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥

। गिरावट के निमित्त कि जहाँ भी जल के बहाव के निमित्त

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of things & no difference made in what follows

883

१०८

॥ ॐ नमो भगवते वासुदेवाय ॥

1952-1953



कमल पर कमल धरति उर लाह ।

कामवती पु हुती बै कमला कमलै बिनु मुरफाह ॥

जुगल कमल तैं चली पु कमला कमलन मरु बरुफाह ।

जान कमल कर मंझित कमला धरि तन कमल सिराह ॥

हरि बाहन रिपु रिपु धरि गंजन ताकीं चली दुराह ।

सूरदास प्रभु जो नहि मिलि हो तो मरि है बिष साह ॥

१४६

राधे मान मनायी वैरी ।

रवि सारथी सहोदर को पति मारग देखत तेरी ॥

मारुत सुत पति धरि पति रिपु दल दिया जानि तंह धेरी ॥

हरिपद जल बाहन गढ़ तेरी वा मैं देहु बनेरी ॥

विहंसि उठी वृषभानु नंदिनी कीन्हों जतन धेरी ॥

सिंधु सुतासुत कियो सूर बस जे हुती अधिक बनेरी ॥

१४७

सखी री कंत दुरंतर हाथी ।

हर भूषन आनन सम लाहन ता अनुचर दिन बाथी ॥

लेपित अनल छच्छिष्ट पसी दिस भवन बजिर सब हाथी ।

तलफल चपल मेरु धरि आयुध छिन छिन प्राह दुराथी ॥

सन्मुख अखिब प्रवेश प्रथमपुर ताबाहन गुन गायी ।

मनसिज मत सिसि सहित मनाहर गिरि चढ़ि गिरा सुनाथी ॥

पांच सुन दस गुन दून धरि सोरह गुन विसराथी ।

सूरदास प्रभु एहै जानि जिय तैं विरहिनि सुसुकाथी ॥

१४८

सुरति बिनु जलसुत विकल भए ।

सारंग सुत पति रिपु तनु प्रादयो लपति चत न पर ॥

सारंग पति देखि अत बहिं सारंग सारंग हाथ लए ।

सारंग नाद सुन्यो है सारंग सारंग राति रहे ॥

सारंग सुता कैं मारि लीन्हें सारंग कि ठर ।

सारंग देखि बिबस भए सारंग तै रथ भाजि गर ॥

मयो मार सूर इवै प्राटे आनन्द उमांगि भए ।

सूरदास प्रभु आह भवन तैं ता की लपत गर ॥

१४५ नाथ १०१२, २४, कांक०१२४।७.१.५५

१४६ नाथ०३०१२, २६, कांक०१२४।७.१.३३, ८८, २।१०, सुक०१५

१४७ सुक०३५

१४८ सु०स० ४७



॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥

1. ॐ नमो भगवते वासुदेवाय ॥

11 3780 3780 3780 3780 3780 3780

१ गङ्गा का जल हिमालय पर्वत की चोटी से आता है

॥ वाङ्मयं नृणां त्रिंशत्तन्त्रं त्रिंशत्तन्त्रं त्रिंशत्तन्त्रं त्रिंशत्तन्त्रं ॥

489

1. The first step is to

[illegible]

०१. यदि  $\sin \theta = \frac{1}{2}$  तो  $\cos \theta = ?$

עליון וכל העולם כולו

॥ इति महाभारत कृष्ण पर्व प्रथमोऽध्यायः ॥

॥ श्री गणेशाय नमः ॥

083

1. 1975 1976 1977 1978

[illegible]

342



आय करी पंक्ति करु ग्यानी ।

रवि के कन्त दधि सुत के आगम इवै षट चारि अधिक क्विवानी ।  
नहिं ब्रज वनिता नहिं सुर वनिता नहिं राधा सहचरि यह जानी ।  
नहिं वरनारि मरम किन भूत्यो ब्रल्लुष्टि तै यह न उपाणी ॥  
सारंग सुत सारंग वस दीन्है सारंग सुता देखि बिलखानी ।  
कनक सहोदर वस करि लीन्है सुरमूढ निज संगी जानी ॥

१५०

प्रेम की सारंग सारंग की दीन्हो ।  
चंद्रभुज बाज विराजति सुंदरि सारंग तजि कर सारंग लीन्हो ॥  
मुल प्रति सारंग गंग प्रति सारंग सारंग गति सारंग सुत कीन्हो ।  
सारंग गहै चली री सारंग सारंग थकित भए यह तीनों ॥  
मदन मनोहर मोहन मूरति तन मन प्रा सबै हरि लीन्हो ।  
सूरदास प्रभु देव वंदति गति कोठि कोठि सारंग वस कीन्हो ॥

१५१

देख्यो एक कलस अपार ।  
सकल ब्रज क सार यामै मृगरिपुन की बार ॥  
सिख/सनक/सुकदेव/नारद/कमल सुत पंचिहार ।  
घर्यो कू संवारि तापर बिकट जाकी धार ॥  
सेस महिमा कहि न आवै निगम गावत चार ।  
प्रेम धुज फहराति उर पर सूर जन बलिहार ।

१५२

बिधि की तात देहु री माई ।  
गोसुत की भक्त पावक लायो भीम पिता कर घर्यो उठाई ॥  
मंगल मानु तासु तै राख्यो चारि जाम औरै गति पाई ।  
वस ससि और बतीस मानु मिलि जब जगुदा वै हाहा लाई ॥  
तो बंक्लोकि बिलोकि पुत्रतनु सिख बाहन की रास मंगाई ।  
रिखि के रिपु हरि के रिपु मैं है तब जननी अति प्रीति बढ़ाई ॥  
तबहिं न आस कराति श्री पतिरिपु रिपु के मुल मैं रिपु जु समाई ।  
सूरदास प्रभु तुम्हरे मिलन की गिरी परी तहं जूठनि आई ॥

१४६ नाथ० १०४२, ६, कांक० ३४, ६।३, ८८, १।३, १२४। ७, १, ४३

१५० नाथ० १०। २, ३६, कांक० १२४। ७, १, ६

१५१ नाथ० १०।२, २१, कांक० १२४। ७, १, ६

१५२ नाथ० १६, १०।१२८, कांक० १२४। ७, १, २३







राशि है मन सोहि लियो ।  
 कुंभ कुंभ पर अवरज देख्यो तापर भीन दियो ॥  
 मैत्र, विरच, तुल, मिथुन, सिंह, धन, करक को असंलियो ।  
 ब्रह्म, ब्रह्म दाउ संग रहत है पावत है अशियो ॥  
 दधि के सुत को फल जो कहियत सोहत है त्रितियो ।  
 सुरदास प्रभु छित मिलिबै को तोसी कोन तियो ॥

१५४

हरि रिपु अति गुंजार सुनाई ।  
 नलरद म्रम सीं देह भई गति अनंग तरंग न झाई ॥  
 ससि सविता रथ चलत एक ह्वै ताके नामरूप दुलदाई ।  
 हर नैनाहू के मुख बाहन तिन अति मिलि के कूक मचाई ॥  
 सुर गुरु बाहन अति दारुन गति पुनि दुख दुख सख्यो नहिं झाई ।  
 जरासिंधु अरि रथ भोजन भस् को बरवै इनकी रितु आई ।  
 जल तनया अरि की इवि निरस्त व्याकुल मह अतिसय अकुलाई ॥  
 भोजन धाम परयो आंगन में तातै हों अति अधिक जराई ।  
 जलनिधि अति ब्राह्म ताके कन क्मटे मदन बान इतझाई ॥  
 पशु के पुत्र हरे तिन बाहन तिस भोजन अब लेउ उत्तराई ॥  
 मैरु अंस किहि काज धर्यो उर करकस लगि तन सोम सुहाई ।  
 छितके राम सुत सुता ससीरी दूरि धरे यह अधिक सताई ॥  
 धत्तकी कमल विमल ताकी जल हास सीस भयो दुलदाई ।  
 ब्रज भूषन कर धर्यो तासु गति लगत न तनक गयो हनकाई ।  
 कोक कला अरु कलन बतीसी सब गुन पढ़ी सो ससी बुलाई ॥  
 कहियो प्रगट पुकारि स्याम सीं अग्रधि बड़ी सोई रितु आई ॥  
 लोक लाज कुल कानि सबै तजि याह मिल अब हरि सीं माई ।  
 सुर स्याम प्रिय जो नहिं जाई स्यामा स्याम भई दरसाई ॥

१५५

सारंग सारंग कर जु लिर ।  
 सारंग कहे सुनी होरी सारंग सारंग सारंग मनहिं दिर ॥  
 सारंग बड़ी धके तब सारंग सारंग विकल हिर ।  
 सारंग धुकि धुकि परत सारंग सारंग मनो दिर ॥  
 सारंग आह उठार सारंग सारंग देख किर ।  
 सुरदास जो मिलहि सारंग त। यह सुत जिर ॥

१५३

कांक० १२४।७.१-३१

१५४

कांक० १२४।७.१-३४

१५५

कांक० १२४।७.१-नाथ० १०। २.३७



1. निम्नलिखित शीर्षक पर एक निबंध लिखिए

॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥

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॥ श्रीगणेशाय नमः ॥

॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥ श्री गुरुभ्यो नमः ॥

१. आनन्द रायण जी एसी जे

11. विद्यया ऽ मृतमश्नुते विदुः श्रेष्ठः विदुः श्रेष्ठः विदुः श्रेष्ठः

। श्रीगुरुदेवकी आज्ञासे मैंने इस पुस्तक को लिखा है

॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥

। आहं ह्यहं विदुः श्रेष्ठः तस्य ह्यहं विदुः श्रेष्ठः तस्य ह्यहं विदुः श्रेष्ठः

1. गीता का अर्थ ही है कि मैं ही हूँ जो सब कुछ करता हूँ।

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॥ श्रीगुरुभ्यो नमः ॥

1. विद्युत् पदार्थों के अणुओं के बीच के आकर्षण बल को विद्युत् आकर्षण बल कहते हैं।

॥ श्रीगुरुभ्यो नमः ॥ श्रीगुरुभ्यो नमः ॥ श्रीगुरुभ्यो नमः ॥

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- १५ श्री बलदेव राम जो कहिए ता मैं भानु मिलाय ।  
ताकी सुता कहत चतुरानन निगम सदा गुनगाय ॥ ६५१॥
- १६ सिंधुसुता तब भाग विलोकत मन मैं रही लजाय ।  
कामपिता माता गुरु ता वपु युवति कोटि दृशाय ॥ ६५२॥
- १७ सातों रसि मैलि इवाइस मैं ऐसैं बीतत याम ।  
दुतिय रास मैं मिलत सप्तमी सो जानति निज धाम ॥ ६५३॥
- १८ सैलसुता धरि तारिपु बांधत अंग अंग पिय आज ।  
कोटि जतन करि सींचत तौऊ मिटत नहीं ब्रजराज ॥ ६५४॥
- १९ बायस अजा सव्य मनमोहन रटत रहत दिनरेन ।  
तारापति के रिपु पर ठाढे देखत हैं हरि नैन ॥ ६५५॥
- २० गंगा सुत रिपु रिपु सिख मैरी सुनति नहीं सखि काह ।  
नारायन सुत तासुत तासुत लगत विषम विष ताह ॥ ६५६॥
- २१ जलसुत बाहन देखि बदन तब ब्रह्मसुता अकुलानी ।  
मंगल मातु तासु पति बाहन राजत सदृस मुलानी ॥ ६५७॥
- २२ दच्छ प्रजापति की तनया पति तासुत नार गई ।  
सिंधु सुता सुत बाहन की गति देखत विषम भई ॥ ६५८॥
- २३ अग्नितात तैहितात अंगनात्योँ उन मैं तू राखी ।  
बंधु कुसुमद्रुम ता रिपु को पति सारंग रिपु घर भाखी ॥ ६५९॥
- २४ पति पाताल खान तनु धारन सो सुख भुजा विचारी ।  
प्रथम मथत जलनिधि जो प्रकट्यो सो लागत सब नारी ॥ ६६०॥
- २५ बंधु कुमुद पति पिता सुता जो तुब अस मधुरे गावै ।  
ब्रह्मसुता सुत पदरज परसत सारंग सुता दिखावै ॥ ६६१॥
- २६ इन्द्र सुता पति भुजा लगन लखि जलसुत हृदय लगावै ।  
इन्द्रसुता तनयापति को सुत ताके गुनै न पावै ॥ ६६२॥
- २७ धरति कमल मैं कमल कमल कर मधुर बचन उच्चार ।  
कमला बाहन गहत कमल सों कमलन करत विचार ॥ ६६३॥
- २८ कालिंदी पति नैन तासु सुत लागत हैं सब लोग ।  
इन्द्रमातु तैहि तात सो सर धत प्रकट देखित भोग ॥ ६६४॥
- २९ अंजु मातु तात पति तारिपु तापति काम विचारे ।  
तार्ति सुनि वृषभाननंदिनी मैरी बचन विचारे ॥ ६६५॥
- ३० तीस मान द्वै मास सकलरितु सिंधु सुता सन जान ।  
भूषन अंग लसत गुंजाबलि और न कहु समान ॥ ६६६॥

इति दृष्टकूट सूचनिका सम्पूर्ण ।



१. प्रमाणों द्वारा कि वह प्रतीति कि प्रत्यक्ष प्रमाण कि ५९

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105 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692

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I have no more to say at present.

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- ३१ जुगल कमल साँ मिलत कमल जुग जुगल कमल लै संग ।  
पाँच कमल मधि जुगल कमल लखि मनसा भई अमंग ॥ ६६७ ॥
- ३२ किरन कदंब मंजु का पुरन सौरभ उडत अदेस ।  
अगर धूप सौरभन्नसा सुख बरषत परम सुदेस ॥ ६६८ ॥
- ३३ कुंठर कुमुद बंधूक मिलत पुनि मीन देखि ललजात ।  
तापर चंद देखि संज्ञासुत तनमै बहुत ठरात ॥ ६६९ ॥
- ३४ बरनामस कर मैं अब लोकल कैस पास कृत बन्द ।  
अपर समुद्र सदल जो सहसा धुनि उपजत सुख फंद ॥ ६७० ॥
- ३५ मुदित मराल मिलत मधुकर साँ संजन मिलत कुरंग ।  
कीर कीर रनधीर मिलत सम रत रस लहर तरंग ॥ ६७१ ॥
- ३६ सुरत समुद्र कहत दंपति के निरबधि रमन अपार ।  
भयो शेष मनमूढ कहन कौं राधा कृष्ण विहार ॥ ६७२ ॥





- 1 ਤਿੰਨ ਨਿੰ ਲਾਕ ਲਾਕੁ ਤਾਕੁ ਲਾਕ ਲਾਕੀ ਤਿੰਨ ਲਾਕ ਲਾਕੁ ੨੬  
 110੮3 11 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੨੭  
 1 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੨੮  
 11੦੮੩ 11 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੨੯  
 1 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੦  
 11੩੮੩ 11 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੧  
 1 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੨  
 11੦੮੩ 11 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੩  
 1 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੪  
 11੨੮੩ 11 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੫  
 1 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੬  
 11੨੮੩ 11 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੭  
 1 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੮  
 11੨੮੩ 11 ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ਲਾਕ ੩੯

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सारांग कः परिशिष्ट 'य' ::

सारांग कः परिशिष्ट 'य' ::

सारांग कः परिशिष्ट 'य' ::

सारांग कः परिशिष्ट 'य' ::

राधे कियो कौन सुभाउ ।

प्रानपति बैदन बिभूषित सुंनुन चित चाउ ॥ टेक ॥

मानुबंसी रस सुधाग्रह तै न निकसन पाउ ।

रजनिचर गुन जानि दधिसुत धरन रिपु हित चाउ ॥

रजनिचर हित भच्छ सौ तन सरस दीपत चाउ ॥ टेक ॥

सूर स्थाम तुजान सुकिया अघट उपमा दाउ ॥

हरि उर पलक धारी धीर ।

हित तिहारे करत मनसिज सकल सोभा तीर ॥ टेक ॥

भूमिसुत अरि मित्र रिपु पुर तै निहासत आय ।

सुख आनर भरत ग्रीष्म रिपुन महे सौय ॥

मानुत्रिय जननी सुहित की सहचरी गुन लेत ।

प्रथम ही उपमान सारांग सौ कराबत हैत ॥

हौन दिनपति सीस सोभा रंच राजत आजे ।

सूर प्रभु अग्यान मानों हपी उपमा साज ॥

आज अकेली कुंभवन मै बैठी बाल बिसूरति ।

तरु रिपु पति सुत की सुचि सांकी जानि सांखरी मूरति ॥

हर भूषन दिन दिन उठह के नीतन हरिदर हैरत ।

तनु अनुगामी मनिमे भैके भीतर सुरुचि सकेरत ॥

ताहि ताहि सम करि करि प्यारी भूषन आन न मानै ।

सूरदास वै जानि सुलोचन सुंदर सुरुचि बलानै ॥

१. १ स० सुन्य, २ स० मानसरबासी, ३ भा० मो, ४ स० दिपत दीपक, ५ स० दास, ६ स० गाव

२. १ स० आप, २ स० साप, ३ स० त्रय, ४ भा० को, ५ स० हानि,

३. १ भा० विसूरत, २ स० भा० जान, ३ स० दै, ४ भा० जोन, ५ भा० सुरुच ।



ॐ नमो भगवते वासुदेवाय  
॥ १ ॥ अथ श्री...

॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥

॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥

॥ १ ॥

॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥

॥ १ ॥

॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥

॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥  
॥ १ ॥ अथ श्री विष्णु लीला ॥



सारंग सम कर नीक नीक सम सारंग सरस बलानै ।  
 सारंग बस<sup>१</sup> भय भय बस सारंग सारंग बिसमै<sup>२</sup> मानै ॥  
 सारंग हैरत उर सारंग तै सारंग सुत ढिग आवै ।  
 कुंती सुत सुभाउ चित समुक्त सारंग जाह मिलावै ॥  
 यह ब्रह्मभुत कहिबै न जोग जुग वैसत ही बनिआवै ।  
 सूरदास बिच समै समुक्त करि विषई विषै मिलावै ॥

: ५ :

राधे रात सुरतरंग राती ।  
 नंद नंदन संग कुंज भवन मै मदन मोद मदमाती ॥ टूक ॥  
 कारन अंत अंत तै घटकर आदि घटत पै जोई ।  
 मद्य घटे परनास कियो है नीतन मै मन मोई ॥  
 गिरजा पति पतनी पक्षि जा सुत गुन गुन गननि उतारे ।  
 तनसुत कन से धन विचारि कै लुरत भूमि पै हारै ॥  
 सारंग ओर निहारति फिरि फिरि चित चतुरन पावै ।  
 सूर स्याम को बिदा सुभूषन करि बिपरीत बनावै ॥

: ६ :

लसि वृजचंद चंद मुख राधे ।  
 दधिसुत सुत पतनी न निकासति दिन पात सुत पतनी प्रिय बाधे ॥  
 हंसीवर सुत कल<sup>१</sup> कपोल मै है सिंगार रस राधे ।  
 दधिसुत वेद सैचि अपनी कर सुरसचि सुभाउ सुनाधे ॥  
 ग्रह मुनि दुतिहित कै हित करतें मुख उतारति नाधे<sup>२</sup> ।  
 सूरज प्रभु लसि धीर रूप कर चरन कमल पर धाधे ॥

४.. १, सब, २, सो विषमय ।

५.. १. It may be कीरपरतीत also.

६.. In Saradara's edition the second and third lines are interchanged.

१ मा० कर, २ सो काधे ।



1. ਸਿਰਫ ਮਾਤਰ ਮੰਤਰ ਸੁ ਕਾਨਿ ਕਾਨਿ ਤੁ ਸੁ ਮਤ ਮੰਤਰ  
11. ਸਿਰਫ ਸਿਰਫੀ ਮੰਤਰ ਮੰਤਰ ਤੁ ਸੁ ਸੁ ਸੁ ਮਤ ਮੰਤਰ  
1. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਮੰਤਰ ਤੋਂ ਮੰਤਰ ਤੁ ਸੁਰੀ ਮੰਤਰ  
11. ਸਿਰਫੀ ਸੁਰੀ ਮੰਤਰ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
1. ਸਿਰਫੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
11. ਸਿਰਫੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ

ਮਤ :

1. ਸਿਰਫ ਮੰਤਰ ਸੁਰੀ ਸੁਰੀ  
11. ਸੁਰੀ 11. ਸਿਰਫੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
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11. ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
1. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
11. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
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ਮਤ :

1. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
11. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
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11. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
1. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ  
11. ਸਿਰਫ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ

1. ਸਿਰਫੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ

... ੭੪ ...

... ੭੪ ...

1. ਸਿਰਫੀ ਸੁਰੀ ਸੁਰੀ ਸੁਰੀ



आज सखि संग सुरुचि सांवरी करति रही जलकैलि ।

आइ गयो तहं सरस सांवरी प्रेम पसारने बैलि ॥

अधर एक सुकरसारंग तैं सहज समूहारने लागे ।

अंतरिच्छ श्री बन्धु एक कौं चाखत अति अनुरागे ॥

भूषन हित परनाम होट बड़ दोउन कौं करि राखी ।

सूरज प्रभु फिरि चले गेह कौं करत सनु सिब साखी ॥

:८:

दिनपति चले धौं कहाँ जात ।

धराधरन धर रिपु तनु लीन्ही कही उदधिसुत बात ॥

लब उलटो दूवै जाउं तिहारी ता की सारंग नैन ।

तुम बिनु नंद नंदन ब्रजभूषन होत न नैकां चैन ॥

मुरली मधुर बजावहु मुख तैं रुख जिन अनत फेरी ।

सूरज प्रभु उल्लेख सबन की ही पर पतनी हैरी ॥

: ९:

जुप मोहि बहु पाद मिलावौ ।

सुनु संजनी यह प्रन हमार लखि हिय मै हरष बढावौ ॥

सुच ही पति पितु प्रिया पाइ पै सिर धरि आपु मनावौ ।

नीतन हीन पुत्र रिपु जननी सुत पितुजा ढिंंग जावौ ॥

सुर समूह पैषार परमहित आखत अमल चढावौ ।

बार बार बिनवति हौं तुम तैं लखि निसिपति मुरझावौ ।

सूरज प्रभु पै होहु अन्ठा सुमिरन बनि बिसरावौ ॥

:१०:

उलटो रस सारंग हित सजनी कबहुं तीरन जैहाँ ।

बिनु समुझ बिपरीत मालका अंग न आपु लने हौं ॥

पगरिपु संगत सबन घन घन ऊपर जूफत कहा बतैहौं ।

ग्रहबहु मिलत संपु की सेना अमल चित न चितैहौं ॥

७. १ भा० तहां, २ स० पसारत, ३ भा० संभारन, ४ स० भा० दोउन ।

८. १ स० दा ।

९. १ स० मिलावौ, २ स० भावौ, ३ स० होइ, ४ स० जन ।



। लीलाचरित्रे लीलाचरित्रे लीलाचरित्रे लीलाचरित्रे लीलाचरित्रे

॥ श्री गुरुभ्यो नमः ॥ श्रीगणेशाय नमः ॥

1. विद्यया विमुक्तयेति विदुः विमुक्तयेति

॥ गिरधुं नील ललाटे किं लय पुनः किं पुनः ॥

। तिरु गोक कि म्हादि ह्म उदि म्हादि ह्मो म्हादि

॥ शिवाय नमो भुव नमो कि नमो शिवाय नमो भुव नमो

2

1. ताक ताक ति ति तापनी

॥ माह नमोऽस्तुते त्रिभुवनेश्वर ॥

। नमो भगवते वासुदेवाय ।

॥ सर्वं किंचि न तच्छि तन्मृगं तन्नं नं मृगी तन्

। रिई मीन मनी कलु है कलु मुमाना मल्ल लिख

॥ रिं निरुप रा हि पि नक मलिह पु र मरु

: 3 :

। शिवालयं नाम गुरु शिवालयम्

॥ गिाउर मउर सै मली लीर उमर मर मर गिाउर मर

। तितान् एतान् गोप यन्त्री न जाप तपसी कुटी गोप विष्णु

॥ शिव गीत ॥

॥ गीतापुराणम् ॥

। जिसका मुझे तो पता ही नहीं है कि किसे तो पता है

॥ तिरुमोली नील मनीषु तन्मू - इति च पुनः तन्मू

109:

ਮੇਰੀ ਮਾਂ ਦੀ ਮੌਤ ਹੋ ਗਈ ਸੀ

11. The first part of the answer is the same as the first part of the answer to question 10.

1. The first part of the document is a list of names and titles, including "The Hon. Mr. Justice" and "The Hon. Mr. Justice".

11. I have not been able to find any other references to the same.

1. 1945 01 01 8, 1945 01 01 8, 1945 01 01 8, 1945 01 01 8.

1755 0117

[illegible]







:82:

। गीतम् गानं किं नै वृत्तम्  
 ॥ गानं गायन्तं नृपं गायन्तं नृपं गायन्तं  
 । गायन्तं नृपं गायन्तं नृपं गायन्तं  
 । गायन्तं नृपं गायन्तं नृपं गायन्तं  
 ॥ गायन्तं नृपं गायन्तं नृपं गायन्तं

:83:

। गीतम् गानं किं नै वृत्तम्  
 ॥ गीतम् गानं किं नै वृत्तम्  
 । गीतम् गानं किं नै वृत्तम्  
 ॥ गीतम् गानं किं नै वृत्तम्

:84:

। गीतम् गानं किं नै वृत्तम्  
 ॥ गीतम् गानं किं नै वृत्तम्  
 । गीतम् गानं किं नै वृत्तम्  
 ॥ गीतम् गानं किं नै वृत्तम्  
 । गीतम् गानं किं नै वृत्तम्  
 । गीतम् गानं किं नै वृत्तम्

:85:

। गीतम् गानं किं नै वृत्तम्  
 । गीतम् गानं किं नै वृत्तम्  
 । गीतम् गानं किं नै वृत्तम्  
 ॥ गीतम् गानं किं नै वृत्तम्  
 । गीतम् गानं किं नै वृत्तम्  
 ॥ गीतम् गानं किं नै वृत्तम्

गीतम् गानं किं नै वृत्तम् ॥ ८२ ॥

गीतम् गानं किं नै वृत्तम् ॥ ८३ ॥

गीतम् गानं किं नै वृत्तम् ॥ ८४ ॥

गीतम् गानं किं नै वृत्तम् ॥ ८५ ॥



सितीमुख सारंग निहारन करी कौन उपाह ।  
बान भीर सुजान निकसति धरति धरनी पाह ॥  
चमक बहुं दिसि चलत जाही संभु भूषन भाह ।  
नंद नंदन वैठि हैरत रहत निसिबि गाह ॥  
इवै रही यह विपति तेरी विपति होहु सहाह ।  
सूर सरस रूप गवित दी फकावृत चाह ॥

: १६:

देखत हैं कित मान दिढायो ।  
सूनुत सनु नाथ हित पितु त्रिय प्रिय हिय बचन दिढायो ॥  
नागसुता पति पितु अरि बाधो नाम सुबचन रुपायो ।  
सूरसुताअरि बन्धु तात अरि भूषन बचन सवायो ॥  
सुरभी तमजा सुतसुत की जनु माता तलफ बढ़ायो ।  
सूर स्याम जब पर्यो पाह तर तब किन कंठ लगायो ॥

: २०:

राधे हैं कित मान कियोरी ।  
धनहर हित रिपु सुत सुजान को नीतन नाहिं दियोरी ॥  
बाजा पति अगुज अंबाके भानुधान सुत हीन हियोरी ।  
मा पितु असि हित पितसुत बंधू धारत कौन जियोरी ॥  
सूर स्याम हित अरध पद्यो कहु कैसें जात सियोरी ॥

: २१:

माननि अजहूं मान बिचारो ।  
प्राण नाथ प्रति पाल करन हित मानो कह्यो हमारो ॥  
इवै इवै पतिपर तिया पुत्र कहि अजहूं वेगि सिचारो ।  
हीन दोह दिन पांच तात एक गति मति बंत बिचारो ॥  
दोह एक करि अंत हीन मोहि सो इवै बैर बिचारो ।  
प्रथम डारि उपमान कहा मुख वैठी मंत्र सु डारो ॥  
अति मंभीर कौ पदमापितु सो बुधि उदर तिहारो ।  
सूरदास द्विष्टांत पाह पर देखति नंद दुलारो ॥

१८... १ मा० बैठे, सो बैठे,  
१६... १. Bharatendu has given another reading also of this line which seems to be more correct.

सूर रोस परजाह उक्त कत कंठ न स्याम लगायो ।

२० १ This verse is missing in Bharatendu's edition. It is an example of Pratyaustubhamālaṅkāra,

२१... १- सो सुधारो ।

~~भूमिभुत सो तियो गुन सो निवरन मुखमान  
सूरदास सुजान पाहन परो करो कान ॥~~



: 32 :

॥ विष्णवे नमः ॥ श्री गणेशाय नमः ॥

109 :

11. 1780 1781 1782 1783 1784 1785 1786 1787 1788 1789 1790 1791 1792 1793 1794 1795 1796 1797 1798 1799 1800 1801 1802 1803 1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818 1819 1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830 1831 1832 1833 1834 1835 1836 1837 1838 1839 1840 1841 1842 1843 1844 1845 1846 1847 1848 1849 1850 1851 1852 1853 1854 1855 1856 1857 1858 1859 1860 1861 1862 1863 1864 1865 1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597

: 95 :

... 07 07 07 ...

THE FIRST OF THE

1. 10/10/10 - 10/10/10



मानिनि अण्डुं कांठी मान ।

तीन बिबि दधिपुत उत्तारत रामदल जुत सान ॥

तीन लल बल करै तो संग कौन भल अलि जान ।<sup>१</sup>

ढेढ लल कल लेत नाहीं प्रीतम प्रान ॥

तीन की की रूप रति पतिव्रज न डूजी आन ॥०

लगी फिरति पचास तिति तब पास करि वर आन ॥

कहा कहि कहि के बुझावौ देखि सकति न हान ।

सूरदास सुजान पाहन पर्यौ कारो कान ॥<sup>२</sup>

:२३:

निसि दिन पंथ जोहत जाइ ।

दधि की सुत सुत तासु आसन विकल ह्वै अकुलाइ ॥

गंध बाहन पूत बांधव तासु पतनी भाइ ।

कबे द्विग मरि देखिबौ जू सबे दुख बिसरारइ ॥

अजामल की हान हम कौं अधिक ससि मुख चाइ ।

सूर प्रभु वितरेक बिरहिनि कब दिखैही पाइ ॥

:२४:

सखी री सुनु परदेसी की बात ।

अरथ वीच है गए धाम कां हरि अहार बलि जात ॥<sup>१</sup>

ससि रिपु वरष मानरिपु जुग सम हरि रिपु की अवघात ।

ग्रह नक्षत्र अरु वेद अरथ करि को बरजै मुहि सात ॥

रंवि पंक्त संग गए स्याम घन तारै मन अकुलात ।

कहु सहुक्त कवि मिले सूर प्रभु प्रान रहत ननु जात ॥<sup>२</sup>

२२-

१. This line is missing in Saradā's edition.

२. Saradā reads the last two lines as follows: -

१. भूमिपुत सो लियो गुन सो निदरशन मुख हान ।

सूरदास सुजान पाहन परो कारो कान ॥

१. This line is missing in both the editions.  
 २. This verse is found with a little variation in several Mss. of Saradā's. The readings of the Delhi and Kākā Kāmāra Mss. are almost similar to those of the Sahitya Akademi.

सुनी ससि परदेसी की बात ।

बदि गयवधि अरथ मंदिर की हरि अहार बलि जात ॥

ससि रिपु वरष मान रिपु जुगसम हरिरिपु की अवघात ।

नी ग्रह वेद नक्षत्र अरथ गुनि को हटके मुहि सात ॥

रविपंक्त ते चले स्याम घन याही ते अकुलात ।

नाहिंन सूर मिली हतन पै प्रान देखि जात ॥

In Sakha, Varkeshwar and Nawalkishore editions the first line reads as follows: - कही (कहत) को उ परदेसी की बात ।



। एतत् त्रिंशत् शृङ्गः सौमित्रः

॥ श्री गुरुभ्यो नमः ॥

१. एतत् शीतं एव एतत् १०० ॥ १०० ॥ १०० ॥ १०० ॥ १०० ॥

॥ एतद् एवम् ॥ इति श्री...

६१. एतत् किं न भवति तत्र किं किं न भवति

॥ एतत्तु यत्तु एतत्तु एतत्तु एतत्तु एतत्तु ॥

1. एतत् न भवति तस्मिन् विद्वत् न शोक शोक इति

<sup>8</sup> H FTH TITH THP FHTP FTHT HTPTH

165:

1 51P 52P 53P 54P 55P

॥ वाङ्मयं हि जगती मताम् पुनः ननु ननु किं पीड

1. ॐ नमो भगवते वासुदेवाय ॥

॥ गुरुदेवो नमः शिवाय ॥

1. ॐ नमो भगवते वासुदेवाय ॥

॥ वाप विरिहो नमः विरिहो नमः विरिहो नमः ॥

185

1. 1914 10 10 10 10 10 10

פ' חזקת הדין

[illegible]

॥ नमो भगवते वासुदेवाय ॥

1875-76 100 100 100 100 100 100

५ ॥ नमो भूय नमो भूय नमो भूय नमो भूय नमो भूय नमो भूय नमो भूय

55

॥ पठ्य सु मयिभो वि नु विभी वि मयिभू ॥

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1 1111 111 1111 111 111



:२५:

बीती जामिनी जुग चार ।

जात वैद सुमोहि मारी बीर भूषन जार ॥

दनुज प्रति की अनुज प्यारी गई निपट बिसार ।

नाग रिपु भख लगत नाहीं हों रही पनिहार ॥

कपट हीन न मीन ए री<sup>७</sup> मरन बिहुरत मार ।

सूर करत विनोक्ति भूवर चर न करत पुकार । ।

:२६:

राधे कैसै<sup>१</sup> प्रान बचावै ।

परी महान बिपति सीसन पर बीसन ताप तचावै ॥

सैस भार धर जापति रिपु तिय जलसुत कबहुं न हैरै ।

बा निवास रिपु घर रिपु लै सर सदा सुल सुल पैरै ॥

बाचर बीतन तै सारंग अति बार बार फरलावै ।

देखत मंवर कंजरस चाखत आपन तै मुरफावै<sup>३</sup> ॥पंनग सनु पुत्र रिपु पितु सुत हितपति कबहुं न हैरै<sup>६</sup> ॥समाखोक्ति कर सूर भ्रिंग कौं बार बार बत दै<sup>८</sup> ॥

:२७:

पलटि बरन वृषभानु नंदिनी आपति हित रिपु त्रास ।

परी रहति ना कहति कबहुं<sup>९</sup> कहु भरि भरि ऊरध सांस ॥

बात आनि अरु जान अंतमिलि रिपु पति पतनी तास ।

पितु पलपति सखि उदित जरत जु महा अग्नि के पास ॥

ताकत नहीं तरनिजा के तट तरु बर महानिरास ।

सूर स्याम घन मिलत छूटि है परकर श्रीधम पास ॥

२५...१ स० सर की रमण

२६...१ भा० क्यौं कर, २ भा० ईस न सीस मनीं कंजन तै वैठी बार चढावै ,

३ भा० कांसि, ४ भा० सूरदास प्रभु रसिक सिरोमनि नाम तिहारो भावै ॥

२७...१ स० पान ।



॥ राम लक्ष्म रामे राम डोसिमु हरे नारा  
। रामनी अपनी के राम लक्ष्म कि नीले लक्ष्म  
॥ रामनीय है कि राम लक्ष्म इस पुत्री राम  
। राम लक्ष्मी राम है उ नहि फ नहि अपन  
। । राम लक्ष्म फ राम लक्ष्म लकीलकी लक्ष्म राम

: ३५ :

॥ निम्न पत्र पत्र के उपरान्त नीचे की पत्र पत्र  
॥ १० न पुनः पत्र पत्र की पुनः नीचे पत्र पत्र पत्र  
॥ ११ न पुनः पत्र पत्र के पुनः पत्र पत्र पत्र पत्र  
॥ निम्न पत्र पत्र नीचे पत्र के पत्र पत्र  
॥ निम्न पत्र के पत्र पत्र पत्र पत्र पत्र पत्र  
॥ १० न पुनः नीचे की पुनः पुनः पुनः पुनः  
॥ ११ न पुनः पत्र पत्र के पत्र पत्र पत्र पत्र

: ୨୫ :

[illegible]

DEFINITION OF THE TERM

॥ श्री गुरुदेव! त्वां प्रणम्य विनयेन शिरसा ।  
तुम्हें नमस्कार करीत आहे।

FTP OFF



: २८:

प्राण नाथ तुम बिन ब्रजवाला हूँ मैं सबे अनाथ ।  
 व्याकुल भई मीन सी तलफति छिन छिन मीजति हाथ ॥  
 ग्रहपति सुत हित अनुचर की सुत जारत रहत हमैस ।  
 जलपति भूषन उदित होत ही पारत कठिन कलेस ॥  
 कुंज कुंज लसि नैन हमारे मंजन चाहत प्राण ।  
 सरदास प्रभु परकर मंजुर दीवै जीवन दान ॥

: २९:

चाहन गंध वैरी वरि ।  
 आपनो हित चहत अनहित होत हाँहत तीर ॥  
 नृत्त भेद विचारि वा बिन इंद्र बाहन पास ।  
 सूर प्रस्तुत कर प्रसंसा करत संछित नास ॥

: ३०:

भई है कहा प्रथम सी बाल ।  
 दुतिय सूर मिलि सुता त्रिती हित चहत तोहि गोपाल ॥  
 चौथ सिंगार पंच करि कटि बुध करी षष्ठ बाल ।  
 सातह तोल आठ सौं मारत फिरत लाल बैहाल ॥  
 नवमों हाँहि अबर नहिं ताकत दस जिनि राखी साल ।  
~~एकादस जो तलफत पिय प्यारो सुरुच सांवरो लाल ॥~~  
 एकादस लै मिली वैगहूँ जानी नवल रसाल ॥  
 द्वादस सों तलफत पिय प्यारो सुरुच सांवरो लाल ।  
 सूर स्याम रतनावलि पहिरो हूँ मैं छित हित हाल ॥

: ३१:

ब्रज मैं आजु एक कुमार ।  
 तपन रिपु चल तासु पति हित अंतहीन विचार ॥  
 सची पति सुत सनु पितु मिलि सुता विरह विचार ।  
 तुम बिना ब्रजनाथ वरपत प्रबल बांसू धार ॥  
 बाल गोप बिहाल गाई करत कोटि पुकार ।  
 राखि गिरिधर लात सूरज नाथ बिनु उद्धार ॥

२९... १ स० त्याँहि, २ स० षट्, ३ मा०, सप्तम, ४, अष्ट, ५ रास,

३०...

३०... १ स० त्याँहि, २ स० षट्, ३ मा०, सप्तम, ४, अष्ट, ५ रास,

३१... १ स० जासु, २ स०, ग्वाल, ३ आह, ४ उपचार ।



- । ਸਾਨਕ ਸਿ ਆ ਸਿ ਤਾਨਕਰ ਨੀ ਸੁ ਸਾਨਕ ਸਾਨਕ  
 ॥ ਸਾਨਕ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ  
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- । ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ  
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 ॥ ਸਾਨਕ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ

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- । ਸਾਨਕ ਸੀਨੀ ਸੀਨੀ ਸੀਨੀ  
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नंद नंदन बिनु वृज मैं ऊधौ सब विपरीत मई ।  
 लगपति व्यास बचन सम कोकिल बोलति बोल<sup>१</sup> हई ॥  
 मूसुत सनु गेह मैं काहू दीपत द्वार हई ।  
 पंथ सनु पति सुत सुधारि सर करि तन सुल सई ।  
 सिवसुत बाहन सनु भोग सुत रिपु भल वान लई ॥  
 बाजापति बाहन की सेना<sup>२</sup> बोलति जहरमई ॥  
 अब की बैर मिलावहु वृजपति जीवन दान<sup>३</sup> जई ।  
 सूर बहु<sup>४</sup> रि परजाह<sup>५</sup> तहां जई<sup>६</sup> कुबजाकूर रई ॥

::३३::

पिय बिनु बहति बैरिन बाय ।  
 मदन बान कमान ल्याधौ करषि कोप चढ़ाय ॥  
 दिवस पति सुत सात अवधि विचारि प्रथम मिलाय ।  
 बान पलटत भानुजा तट निरखि तन मुरफाय ॥  
 उदित अंगन<sup>२</sup> पै अनोखी<sup>३</sup> दैत अग्नि जराय ।  
 आदि को सारंग बैरी कटु प्रथम दितराय ॥  
 कौन राखनहार वृज वृजराज बिनु प्रन भाय ।  
 सूरदास को सुजन कासों कहीं कंठ जमाय ॥

: ३४:

बैठी आजु कुंजन ओर ।  
 तकति है वृषभानु नंदिनि बलित नंद किसोर ॥  
 भानु सुत छित सनु पित लागत उठत दुल फेर ।  
 ह्वै गए सूर सुल सूरज बिरह अस्तुति फेर ॥

: ३५:

फिर फिर उम<sup>१</sup> कि फांकति वाल ।  
 बहिन रिपु की उमंठ देखति करति कोटिन स्याल ॥  
 मच्छ विधि के सिर<sup>२</sup> कि फरकत अछि<sup>३</sup> चारों ओर ।  
 कैस ओर निहारि फिर फिर तकति उरज कठोर ॥

३२. १ स. जहरमई, २. सोमा, ३ स० मूर, ४ स० भाव बरी, ५ भा० लै जाह, ६ स० दीनहर,  
 ७ स० हई।

३३. १ स० आयो, २. सा० अंगन, ३. देव, ४ पट,

३४. १ स० लगि उठतल चहुं फेर ।

३५. १ स० उमक, २. स० बहिन, ३. स० सरक, भा० परक, ४ स० अछि, भा० अच्छु,  
 ५. स० राखी ।



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THE NATIONAL ARCHIVES COLLEGE PARK, MARYLAND



हों कहति ना जाउ उतका नंद नंदन बेग ।

सूर करि आक्षेप राखी आजु के दिन नेग ॥

श्रुति की : ३६: आदि तै कर दिन ।

दुरद सुल के आदि राधिका बैठी करति सिंगार ।

दधिसुत सुतसुत सुत अरि भल मुख करै विमुख दुखभार ॥

जलचर जासुत सुत समनासा धरे अनासा हार । रास ॥

बानरहित आपति पतनी से बांधे बार अबार ॥

सारंग सुत नीकन मैं सोहत मनो अनीक निहारै ।

सूरज प्रभु विरोध सी भासत बल परजंक विचार ॥

श्रुति की : ३७: त की करति सुत सुत ॥

हैरत हरष नंदकुमार । ३७:

विनु दिरै विपरीत कबजा पगन लाली भार ॥

रंज उधरत देखि नीकन मानि उरवर मैद ।

परे सारंग रिपु न मानत करत अद्भुत खेद ॥

निकसि सारंग तैं सु सारंग हरत तन की ताप ।

सुधाधर मुख पै रुखाई धों कवन कह थाप ॥

श्री सुतन तैं सरस सागर होत छिन छिन आज ।

कियौ पति आधीन सूरज के बिभावन व्याज ॥

जब तैं ही हार : ३८: आरों ।

तात तात पै जाति अकैली ।

हुती समूह विवर पति नंदिनि संग न सरुचि सहेली ॥

उरज अनूप उठे चारों दिस सिबसुत बाहन खाद ।

संभू सैन संवारी डोलति पग पग पग रिपु स्वाद ॥

तदपि न डरति कूल कालिंदी धार्यो श्री चित मांक ।

सूर स्याम संग विशेषोक्त कहि आई अवसर सांक ॥

३६... १, स० निकार, २, स० परयंक ।

३७... १ स० दीर्य, २ भा० पगपान, ३, स० दृष्टी, ४, स० वरपण, ५, स० किहिं, ६, आ०

करकरकर ।

३८... १ स० नन्दन, २, स० दिशि, ३, स० शम्भुसेन से मारी, ४, स० धारो, ५, स० विशेषोक्त ।



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अवरध देखि परति ना धूर ।

दूर बढिगो<sup>१</sup> स्याम सुंदर वृज संजीवन मूर ॥

भूमिसुत की देखि करनी आदि तैं कर हीन ।

परै जो वनमद मांही रह न पावति मीन ॥

अष्टसुर इन को पठाए कैस नृप के त्रास ।

तिपीपी पल मांफ<sup>२</sup> कीन्हों निपट जीव निरास ॥

कलहनी पति पिता पुत्री तकल वनतन आज ।

कौन जानत रहे मूहि बिनु संभवन को काज ॥

बाह है कै कही सजनी सकल मोहि जनाई ।

दूर समुके गमन पति की करति सुरत सुमनह ॥

: ४० :

वनतैं आजु नंदकिशोर ।

अली आवत करत मुरली की महाधुनि धोर ॥

दुगन तैं कहु करत बातैं मोहतो दिन अंत ।

जंगमन तैं सुर सुनावत सरल सुपमावंत ॥

देखि हुलसित हीय सबके निरसि अद्भुत रूप ।

दूर अनसंग तजन आवत अयोपति को सुप ॥

: ४१ :

जब तैं हों हरि रूप निहार्यो ।

तब तैं कहा कहीं री सजनी लागत जब अंधियारो ॥

तमहर सुत गुन आदि अंत कवि की मतिवंत विचारो ।

मेरै जान अनीतन<sup>१</sup> इन कों कीन्हों विधि गुन वारो ॥

खर रिलीना सीर आदि मिलि मुस सम वदन सन्धारो ।

लागि गयो याही तैं इन कों रथ सा दुजतिय वारो ॥

पूषन सुत सहाइ सिव आनन कालिल नैन विचारो ।

सूरदास अनुराग प्रथमतैं बिषम बिचार विचारो ॥

३६... १ भा० बढिगो, २ स० कीन्हों, भा० कीनो,

४०... १ स० धन, २ स० मोहतैं, ३ स० सरस, ४ स० तावत ।

४१... १ स० अनीत नयन को, २ स० तियदुजवारो ॥



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॥ श्रीगणेशाय नमः ॥



सजनी नंदनंदन आज ।

सिरक<sup>१</sup> ठाढी हैरि आई हरण बांढ्यो साज ॥

ताल नब की ओर चितवत लेत है मनमोल ।

चमक मैना चलत चहुं दिस कहत अमरित बोल ॥

टकमु लटकत दैसि सजनी करत मुख<sup>२</sup> विपरीत ।

सूर स्याम सुजान सम बस भई है रस रीत ॥

:: ४३ ::

बंसी बट के निकट आज हीं नैकु स्याम मुख हैर्यो<sup>२</sup> ।

नट नागर पर पै तब हीं तैं अटक<sup>३</sup>ि रह्यो मन मेरी ॥

सिबरिषु तिय बट मनुज गिरा रस आदि बरन जा कैरी ।

सुत बाहन सिर धरै आप सनु निज कर सम निरबैरी ॥

नीरबैब औ कोप सहित कर पूरव रीत बसेरी ।

भूसुत त्रिय<sup>४</sup> तलफल सफरी हूँ बार हीन तन हेरी<sup>५</sup> ।

सूरज चितै नीच जल ऊँची<sup>६</sup> लयो विचित्र बसेरी ॥

:४४:

मोहन मो मन बसिगो माई ।

को जाने कुलकान कहाँ है मात तात ग्रह भाई ॥

ज्यों सारंग सारंग के कारन सारंग सखित न डोले ।

रंभा पति सुत सनु पिता ज्यों नय अहि कंत न तोले ॥

तन पै नीत आदि सुत सुत की जननी प्रीतम मांहीं ।

रस्त<sup>३</sup> तनै परबस प्रहार ज्यों आस तजत तन नाहीं ॥

नृपभूषन कपि पितु गज पखिलो आस सचर की हाँडे ।

तियि नखत्र के हेत सदाई महा विपति तन मांड़े<sup>४</sup> ॥

ज्यों मन प्रान नवान सबन की आन हैचि सी राखी ।

सूरज दास अधिक का कहिर करां सनु सिब साखी ॥

४२...१ स० सरक, २ स० बाढो, ३ स० सुख ।

४३...१ स० हो नैक, २ स० हेरी, ३ स० भा० लटक, ३ स० वृत्तिय तलक, शफरी,

४ स० घेरी, ५ स० ऊँचोलियो ।

४४...१ स० बसगो, २ स० तनुपय, ३ स० तजत, ४ स० बोडे,







:४५:

कुंज मग मैं आज मोहन मिल्यो मोकों वीर ।  
 चली आवति ही <sup>२</sup>अकैली भरे वसुना नीर ॥  
 गहे सारंग करन सारंग सुर सम्हारत वीर ।  
 नैन सारंग सैन मो तन करी जानि अधीर ॥  
 आठ रवि तैं देखि तब तैं परत नाहिं गंभीर ।  
<sup>३</sup>अल्प सुर सुजान कासों कहीं मन की पीर ॥

: ४६:

आजु अली लखि अबरज रक ।  
 सुत सुत लखत तिपीपी गोपी सुत सुत बांधे टेक ॥  
 पारिपु अंग अंग दोउन के फारत धार कन नीक ।  
 राग मूल भी सिब प्रिय देखत डोयन नाहिं नजीक ॥  
 दोउ लगत <sup>४</sup>दोउन तैं सुन्दर भले अनोन्या आज ।  
 सात्त्विक <sup>५</sup>सुर देखि दोउन की करि न सकत हैं लाज ॥

: ४७:

सजनी जी तन कृथा गंवायो ।  
 नंद नंद ब्रजराज कुंवर <sup>१</sup>सों नाहक नैह लगायो ॥  
 दधिसुत धर रिपु सहै सिलीमुख सुख सब अंग नसायो ।  
 सिब सुत बाहन रिपु भल सुत सुत सब तन ताप <sup>३</sup>तवायो ॥  
 धर आंगन दिस बिदिस सुरजा तट वह मूरति देखी ।  
 सुरज प्रभुतैं कियो चाहिअत है निरबैद बिसेली ॥

: ४८:

धिग <sup>१</sup>धिग मोहि सोहि सुनि सजनी धिग जेहि हेत बुलाई ।  
 धिग सारंग सारंग मैं सजनी सारंग अंग समाई ॥  
 सारंग मास लगति सारंग सों सारंगिनि ज्यों भूली ।  
 सारंगिनि पै दोस <sup>३</sup>सुर बैवातिनि समुक्ति न भूली ॥

४५....१ स० मिलोमोकहं, २ स० ती, भा० थी, ३ स० अल्प,

४६....१ स० लखित, २ स० दोहुन ३, स० पेखत, ४ स० दोहुन, भा० दुहुन, ५ स० अन्योन्या  
 ६, स० सात्त्विक,

४७....१ भा० कुंवर, २, स० नशाये, ३, स० तवाये, ४ स० दिशि विदिशि, ५ स० निर्वैद

४८....१ स० -धिक धिक, २ भा० बोलाई, ३ स० वयधातिन, ४ स० समफ ।



:੨੪:

1. ਤਾਂ ਕਿਸੇ ਜਗਤੀ ਕਰਮ ਕਾਰ ਹੈ ਤਾਂ ਜੰਗੁ  
11. ਤਾਂ ਜੰਗੁ ਤਾਂ ਕਿਸੇ ਤੇ ਜੰਗੁ ਤਾਂ  
1. ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ  
11. ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ  
1. ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ  
11. ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ ਜੰਗੁ ਤਾਂ

:੨੪ :

1. ਕਰ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ  
11. ਕਰ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
1. ਕਰ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
11. ਕਰ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
1. ਕਰ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
11. ਕਰ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ

:੨੪ :

1. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ  
11. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
1. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
11. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
1. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
11. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ

:੨੪ :

1. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ  
1.1. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
1. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ  
11. ਕਿਸੇ ਕਰਮ ਕੀਤ ਕਿਸੇ ਕਰਮ ਕੀਤ

ਪ੍ਰਕਾਸ਼ ੦੪ ੧. ੨. ੩. ੪. ੫. ੬. ੭. ੮. ੯. ੧੦. ੧੧. ੧੨. ੧੩. ੧੪. ੧੫. ੧੬. ੧੭. ੧੮. ੧੯. ੨੦. ੨੧. ੨੨. ੨੩. ੨੪. ੨੫. ੨੬. ੨੭. ੨੮. ੨੯. ੩੦. ੩੧. ੩੨. ੩੩. ੩੪. ੩੫. ੩੬. ੩੭. ੩੮. ੩੯. ੪੦. ੪੧. ੪੨. ੪੩. ੪੪. ੪੫. ੪੬. ੪੭. ੪੮. ੪੯. ੫੦. ੫੧. ੫੨. ੫੩. ੫੪. ੫੫. ੫੬. ੫੭. ੫੮. ੫੯. ੬੦. ੬੧. ੬੨. ੬੩. ੬੪. ੬੫. ੬੬. ੬੭. ੬੮. ੬੯. ੭੦. ੭੧. ੭੨. ੭੩. ੭੪. ੭੫. ੭੬. ੭੭. ੭੮. ੭੯. ੮੦. ੮੧. ੮੨. ੮੩. ੮੪. ੮੫. ੮੬. ੮੭. ੮੮. ੮੯. ੯੦. ੯੧. ੯੨. ੯੩. ੯੪. ੯੫. ੯੬. ੯੭. ੯੮. ੯੯. ੧੦੦.



: ४६:

रवि दो धरिपु प्रथम बिकास्यो ।

तानें बिजपतिनी धैर मन करि सारंग प्रकास्यो ॥

पतनी है सारंग धर सजनी सारंग धर मन बैच्यो ।

ग्रह नखन अरु वैव सवन मिलि तन पन करिकै बैच्यो ॥

सो तन हान होन चाहत है बिना प्रानपाति पार ।

करि लंका कारन की माला तैहि पहिराउ सुभार ॥

::५०:

बैरोचन सुतकी सुभाउ सुनि जबहीं जानि पठाई ।

तब हीं तो लंका चंद भागि गो सब सुख दैतन बाई ॥

चंदभाग संग गयी सु आसर रिपु सब सुख बिसराई ।

एक अवल करि रही बसूया सूर सुतन कह चाई ॥

: ५१:

राधे आज मदन मद माती ।

सोहति सुंदर संग स्याम के सरचति कोटि काम कल थाती ॥

अंतरिच्छ श्री बन्धु लेत हरि त्यों ही आप आपनी घाती ।

ग्रीष्म पवन लेत हरि हरि करि ग्रीष्म पवन लेति निज छाती ॥

यह कोतुक विलोकि सुनि सजनी माला दीपक की चित चाती ।

सूर दास बलि जाति दुहुन की ललित ललित हृदय कथा चितपाती ॥

: ५२:

देखि आज वृषभान सुतारी ।

दिनपति पुत प्राता पितु पितुवा पति सुत सुत प्रिय पितु स्तिकाती ।

सनु प्रिया करि महाथक्ति ह्वै रही सम्हार न अंग विचारी ।

नीकन अधिक दीपत पुति तातैं अंतरिच्छ हबि भारी ॥

मैघन पाट नला जातिक नल डारति तीन लोक हबि बारी ।

भूषन सार सूर ग्रम सीकर सोमा उंडाति अमल उजियारी ॥

४६...१ स० प्रथ, २, स० हानि, ३ स० तिहि ।

५०...१ स० बरोचन, २, मा० तब, ३ मा० भागगो ।

५१...१ स० सरवत कोट, २, स० लिललिल ।

५२...१ स० हो, २ स० मा० समारन, ३ स० अधिक अधिक दीपत पुति, ४ स० मैघन मध्य प्रियपाट जातिक नल । ५ मा० उमडति ।







राधा बार बार जमुहात ।

जलचर जलसुत कीर बिंबफल है रसात के सात ।

दृग मुक्त देखि नासिका करन ठोड़ी ठीक लतात ।

सारंग सुत<sup>१</sup> हवि बिन नयुनी रस बिन्दु बिना अधिकात ॥

सूरज आलस जथासंज कर बुझि सखी कुसलात ॥

ब्रज मैं करौ कौन उपाह ।

मई जो विपरीत ताकीं समुझि सूल सुमाह ॥

चार पद के<sup>२</sup> पत सुभूषन तैं निकासी संक<sup>३</sup> ।

तिपीपी उर ठारि दीन्हीं प्राण वारी रंक ॥

रटन सारंग<sup>४</sup> तैं निकासी नाम स्मर मिलाह ।

ठारि दीन्हीं समुझि तिनके कहा घों चित बाह ॥

हूँ विन्ता दूँ हाती काम घाती वीर ।

करत है पर संज काहे समुझि ताकत तीर ॥

भूषुत आहगो रहि बैर ।

लैन सुत सुत हाह सजनी समुझि आप सबैर ॥

पंडुसुत पित तात हूँ के लेहगो री प्राण ।

कै सजीवन मूर लै कै हरीगो तन शान ॥

मोहि यह संदेह सजनी पर्यो विकल्प आन ।

सूर समुझि उपाह करि कहु देहु जीवन दान ॥

दिगजापति पतिनी पति सुत के देखति ही मुरझानी ।

उठि उठि परति धरनि पै सुन्दर मंतिर भई अयानी ॥

सारंग वचन सुनति जीवन की कहु आस उर आनी ।

भूतनया रिपु पितु सैना की संगिन मति गति जानी ॥

कासों कहीं समुझि भूषन सुमिरन करत बसानी ।

सूरदास प्रभु बिन ब्रज हूँ है कहिए कहा सयानी ॥

५३ ..... १ स० विन ।  
 ५४ ..... १ स० ताके, २ स० पतिकेश भूषण, ३ स० शंक ४ भा० रटत ।  
 ५५ ..... १ स० पांडु, २ स० भा होके, ३ भा० लेहगो,  
 ५६ ..... १ स० हूँ, भा० हम, २ स० कासों, ३ स० समुच्चय, ४ स० हूँ कहिये ।



॥ श्रीगुरुभ्यो नमः ॥

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: ५७:

बोल न बोलि<sup>१</sup>ए ब्रज चंद ।

कीन है संताप सब मिलि आनि आप अनंद ॥

कहे<sup>१</sup> सारंग सुत वदन सुनि रही नीच हैरि ।

निरखि सारंग वदन सारंग सुमुख सुन्दर फेरि ॥

गहत सारंग रिपु सुसारंग दियो सारंग सीस ।

कियो भूषन पुत्र सारंग संग सारंग दीस ॥

उदै<sup>३</sup> सारंग जानि सारंग गयो अपने दैस ।

सूर स्याम सुजान संग ह्वै चली बिगत कलैस ॥

: ५८:

मानिनि तज्यो<sup>१</sup> नाही मान ।

करत कोटि उपाह थाक्यो सुघर सुन्दर स्याम ॥

इंद्र दिसि के आदि राखे आदि दरपन बान ।

इवै<sup>३</sup> हकार उचारि थाको<sup>४</sup> रह्यो काढत प्रात ॥

हेम पितु सुनि सबद सेना लगी आप लजाह ।

जोगि<sup>५</sup> प्रिय भूषन सम्हारत सूर अति सुख पाह ॥

: ५९:

सजनी निरखि अचरज एक ।

जल हरि हित रिपु सैन पराजित ह्वै<sup>१</sup> गए ब्रज तजि ठेक ॥सो उर राखि साज सजि आई<sup>२</sup> सै पाह बिन नाथ ।

व्याकुल के वृषभान नंदिनी आप भई रुच साथ ॥

हरषि हरषि करषन चित चाहत तेहि तै का प्रतिनीक ।

सूरज प्रमुहि सुनावन हारी है को कहु बिब चित ठीक ॥

: ६०:

बाम बाम जिन सजनी की<sup>१</sup>न्हीं ।तिनकी ऊथी कहावात बढ़ि<sup>२</sup> हम हित जोग जुगत चित की<sup>३</sup>न्हीं ॥

पुसपन पति बाहन भल हम संग खात न तनक लाज गति भीनी ।

बृच्छ भाग धरि फिरे सबन के कवन आप तब समुझ न मनीनी ॥

भनित अर्थ भूषन उनहीं हित कीन्ह भरत चित चाह नवीनी ।

सूर कहौ जो तुम्हें<sup>५</sup> रुचै हम जीवन जो न मीनगति हीनी ॥

५७...१ स० बोलै, २ स० वदनि, ३ स० उदय ।

५८...१ स० तजो, २ स० भा० थाको, ३ स० भा० दो, ४ भा० रहे, ५ स० योगप्रिय,  
६ स० समारत ।

५९...१ स० गै, २ स० समय, भा० समी,

६०...१ स० भा० कीनी, २ स० बढ़, भा० बढ़, ३ स० चीनी, ४ स० पुष्पन, ५ स० अर्थ ।



:੨੪ :

। ਸੇਂ ਲਛੁ ਸੁਭੀਓ ਫ ਨਾਭ

- ॥ ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ  
 । ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ  
 ॥ ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ  
 । ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ  
 ॥ ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ  
 । ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ  
 ॥ ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ  
 । ਸੇਂਕ ਸਾਥ ਸੀਥ ਭੀਜੀ ਲਛੁ ਸਾਭਿਓ ਤੇ ਸਥਿ

:੨੫ :

। ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ

- ॥ ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ  
 । ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ  
 ॥ ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ  
 । ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ  
 ॥ ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ  
 । ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ  
 ॥ ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ  
 । ਸਾਥ ਸੀਥ ਸਿਥ ਸੀਥੀਥ

:੨੬ :

। ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ

- ॥ ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ  
 । ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ  
 ॥ ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ  
 । ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ  
 ॥ ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ  
 । ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ  
 ॥ ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ  
 । ਕਥ ਲਛੁ ਸੀਥੀਥ ਸਿਥ

:੨੭ :

। ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ

- ॥ ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ  
 । ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ  
 ॥ ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ  
 । ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ  
 ॥ ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ  
 । ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ  
 ॥ ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ  
 । ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ

। ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ

। ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ

। ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ

। ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ

। ਸਿਥ ਸਿਥ ਸੀਥ ਸੀਥੀਥ



देखिरी वृषभानुजा की दसा आज अनूप ।

वनत नाहीं कहत देखत सरस विरह सखप ॥

नीकनन तैं दिवस डारति परत घन पै हैरि ।

वेद धरत न सुनगुन के नखत टारन कैरि ॥

सुकत बाहन सी सुखानी बिना जीवन देख ।

चंदभाग पठाह दीन्हीं प्राणपति संग लेख ॥

पंचग्रह राखन विचार्यो बहै सारंग एक ।

भनित चिन्ह विचारि अमरन राखि सूरज टेक ॥

: ६२ :

आबत सुन्यो नंद किसोर ।

आज मेरी गली हूँ कै करत बंसी सोर ॥

लगे हुलसन मेघ मंगल भरे विथक सजोर ।

करन चाहत राखि रोके काम कलबल क्षोर ॥

अंत तैं कर हीन फरकत फनिग बांई ओर ।

नीत बिन बलवान सीखत नीक जानन जोर ॥

काज आपुन समुझि के किन करै आप अथोर ।

बाच्य अंतर आदि कै कर सूर भूषन तोर । ।

: ६३ :

सिब भल ग्रह सारंग सी जोत ।

कहत सदा याही विधि प्रतिदिन पीय मन सखुच न होत ॥

दधिसुत मैं दधितिय दीपति सी मृदुव मुख तैं मुसकात ।

सुंदर आखर नग पै नगपति घन कहि लजत न गात ॥

सुनि सुनि प्रौढ उक्ति अस उनकी मनकी कही न जात ।

सूर स्याम कां को समुझावै तो बिन ललिता बात ॥

: ६४ :

फल सूचक का कहिके जेये ।

जो यह विपति परी तन ऊपर सो का कहि समुझेये ॥

दधि सुत रिपु भल सुत सुभाउ पै हत उन मोहि बुलाई ।

गिरजापति भल बीच कीन सो हूँ गो मोकां माई ॥

मूसुत सखुधान किन हैरत लखत मोहि मन मारे ।

मुनि रिपु पुत्रवधु किन बैरिन मोकां देत सवारे ॥

तीन सुन एक करी होई कै तितने मुख मुख पावै ।

नंद नंदन की कीरति सूरज ती संभावन गावै ॥

६१. १ स० दीन्ह्यो, भा० दीनी, २ भा० राषनि विचारो ३ स० भणित, ४ स० राख, भा० राखु ।  
 ६२. १ स० मा० सुनो, २ स० मा० होके, ३ स० नीति, ४ भा० आद ।  
 ६३. १ स० जोति, २ स० विधि, ३ स० नहोति, ४ स० तिया विपुल, ५ स० मुसकात, ६ स० समुझावै  
 ६४. १ स० कहिये जाये, २ स० समुझावै, ३ स० स्वभाव, ४ भा० हो, ५ स० बंधु ६ स० मुख, ७ स० पावो,  
 ८ स० गावो ।



: ५३ :

: 54 :

: 82 :



: ६५ :

सोबत कुंज भवन मैं दोऊ ।

श्री वृषमान कुमारि लाडिली नंद नंदन ब्रज भूषन सोऊ ॥

हाथन पितु सुत हित मुनि षटधर एक एक ऊपर सुव सोऊ ।

अंतरिच्छ सारंग सुत उनके उन उन रंग बिन नीकन होऊ ॥

यह सुख मधुर सुनत ब्रजनन मैं रहत सैस आनन्द भर जोऊ ।

सूरदास प्रभु की यह लीला मिथ्या करत ब्रस सुख धोऊ ॥

: ६६ :

मेरी कही न मानति राधे ।

ए अपनीमत समुक्ति नाही कुमत कहाँ पन नाधे ॥

दधिसुत सुत सुत के हित कारी सचि सजि सेज बिछावै ।

तापर पीठि चहत है आपन मल बलको समझावै ॥

ग्रह नख्न श्री वेद अरधकरि सात हरष मन बाढे ।

तार्ते चहत अमर पन तन की समुक्ति समुक्ति चित काढे ॥

जगप्रिय घटे देखि निज नैननि आप न रंग बनावै ।

सूर ललित सब बाल समुक्ति के को कहि कहा रिझावै ॥

: ६७ :

हौं जल गई जमुना लैन ।

मदन रिस के आदिते मिलि मिली गुनमन रेन ॥

कहन लागी कमल पितु पति मगिनि की सब बात ।

पलक नैकु उधारि देखति आह सुन्दर गात ॥

सुरन सारंग के सम्हारत सरस सारंग नैन ।

सूरदास प्रह्वना सहि सुरुच सारंग बैन ॥

६५... १ स० अवनन, भा० अवनन /

६६... १ स० अपनो, २ स० नयनन /

६७... १ भा० हो, २ स० तो तो मिली गुणगन, ३ स० मगन ४ स० अमी, ५ भा० सुरुच

६ स० सूरदास सदा प्रह्वन ।



： 23 ：

। नमो भगवते वासुदेवाय ।

॥ तस्यै नमः ॥

। तदपि ननु प्राक्तनं कथं कथं प्रयत्ना निमित्तं तत्रोक्तं ननु पुनः ज्ञायते

॥ लोको जगति नमो ॥ १३ ॥ १४ ॥ १५ ॥ १६ ॥ १७ ॥ १८ ॥ १९ ॥ २० ॥

। तत्तु ज्ञानं नमो भगवते वासुदेवाय ।

॥ कर्मिणो भूयः कर्मणि कर्मणि ॥

• 22 •

ਸਿੰਘ ਜੀਵਨ ਪ੍ਰਤਿ ਭੀ

॥ श्री गुरु नानक ज्ञान दाता श्री गुरु प्रसाद ॥

। श्रीगुरुदेव ! श्रीगुरुदेव ! श्रीगुरुदेव ! श्रीगुरुदेव ! श्रीगुरुदेव !

॥ श्रीगुरुभ्यो नमः ॥

। और हम सब को प्रोत्साहित करें कि हम सब

॥ ईश लक्ष्मी कौमुदी कौमुदी नि लक्ष्मी लक्ष्मी लक्ष्मी

1.  $\frac{1}{x^2} = x^{-2}$   $\frac{d}{dx} x^{-2} = -2x^{-3} = -\frac{2}{x^3}$

[illegible]

• ୧୩୬ •

। श्री गुरुदेव ज्ञानदायक ॥

॥ श्री गणेशाय नमः ॥ श्री गणेशाय नमः ॥ श्री गणेशाय नमः ॥

I have been thinking about you very much lately.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847

1. חתום על ידי המנהל הכללי של המשרד להגנת הסביבה

11 פס ויטו פתח בית מלכות

FFTH OTF, FVTH OTF

FFTHOF 5. TIME OF P...

[illegible]

1. FIRST TWO PARTS OF 2



: ६८:

हैं<sup>१</sup> बाल केतन<sup>२</sup> जेतन विचारों ।  
 वह मूरति बाके उर अंतर बसोख कौन विध टारों ॥  
 जब हैं<sup>३</sup> कहति लाज की बातें तब अति व्याकुल होई ।  
 चंद बीथ निकसत सो मोकों<sup>४</sup> जानि परत बल सोई ॥  
 सुरभी तम जा सुत पित नाहीं बहत हार चित हैरों ।  
 अपसमार जहं सूर संहारत बहु विषाद उर पैरों ॥

: ६९:

सोबति ही<sup>१</sup> मैसजनी आज ।  
 तब<sup>२</sup> लागि सुपन एक यह देख्यो कहति अचंभौ साज ॥  
 सिव भूषन रिपु भल सुत बैरी पितु अरि केर सुभाव ।  
 आई गई जहां सुत सुत बैठी हंसत बढ़ायो चाव ॥  
 हैं<sup>४</sup> चाह्यो तासों सब सीसन रसबस रिफवो कान्ह ।  
 जागि उठी सुनि सूर स्यमा संग का उल्लास बखान ॥

: ७०:

ऊथो तब तैं अब अति नीकी ।  
 लागत हमें स्याम सुन्दर बिन नाहिं ब्रज अति फीकी ॥  
 बायस सबद अजा की मिलबन कीन्हों काम अनूप ।  
 सब दिन राखत नीकन आगें सुन्दर स्याम सरूप ॥  
 दोह जनम को राजा बैरी का विध आप बनावे ।  
 करत अनुग्या भूषन मोकों<sup>४</sup> सूर स्याम चित आवे ॥

: ७१:

बालम कौन सीखी बान ।  
 सुतन मोकों<sup>१</sup> सकुच आवति सुनत उनकी ठान ॥  
 देखि भाजन होत कजहूं कहुं दीप समान ।  
 संघु सुत भूषन बतावत बदन आप प्रमान ॥  
 रंगबद के सरिस सब दिन करत नीकन जान ।  
 अंतरिच्छन सिंधु सुत से कहत करि<sup>२</sup> अनुमान ॥

- ६८... १ भा० हों, २ स० कितने यतन, ३ भा० कहो, ४ स० बढ़ ।  
 ६९... १ स० भा, थी, २ भा० लग, ३ स० बढ़ाये, ४ भा० हों चाहें तासों ५ स० करिबो  
 ७०... ६ स० सुत ।  
 ७१... १ स० नाहीं, २ स० कीन्ह्यो, भा० कीनो, ३ स० विधि, ४ स० अनुज्ञा, भा० अनुज्ञा ।  
 ७२... १ स० सपुत्र, २ स० का, ३ स० तबहैं, ४ स० सुनसुन ।







: ७२:

राहु भल के वैधु से हैं तब कपोल सुमान ।  
 कहत सारंग वैन सुलगत हृदय सुनि सुनि तान ॥  
 रहत है जहं जीव इतनी समुक्ति इनकी आन ।  
 सूर प्रभु की बांसुरी में लैस भूषन कान ॥

: ७३:

कत मो सुनन सीं लपटात ।  
 समुक्ति मधुकर परति नाहीं मोहि तोरी बात ॥  
 हैम<sup>१</sup> जूही हैन जा संग रहे दिन पस्यात ।  
 कुमुदनी संग जाहु करिकै कैसरी की गात ॥  
 सेवती संताप दाता तुम्हें स्व दिन होत<sup>२</sup> ।  
 कैतकी के संग संगी रंग बदलत जोत<sup>३</sup> ॥  
 हीं भई कृष हाउसमुक्ति विरह पीर पहार ।  
 सूर के प्रन कहत मुद्रा कोन विविध विचार ॥

: ७३:

ठाठी जलजासुत कर लीन्है ।  
 दधिसुत सुत बाहन दित सजनी भल विचारि चित दीन्है ॥  
 को जाने कैति कारन प्यारी सोलति तुरत उठानै<sup>१</sup> ॥  
 चपला ओ बराह रस आखर आदि दैति फपटानै<sup>२</sup> ॥  
 तद्गुन देखि सबै मिलि सजनी मनहीं मन मुसुकानी ।  
 सूर स्याम कीं लगी कुलावन आपु स्यामैप मानी<sup>३</sup> ॥

: ७४:

कूट्यो कालीदह में कान्ह ।  
 रोबति चली जसोदा मैवा सुनत ग्वालमुख हान ॥  
 कूटे दिन दुबार के बैरीलटकल सोन सम्हारै ।  
 सूरज सुतरिपु सुत जै आदिक गिरत कोन तन धारे ॥  
 भंग संग विरहानल संगत महास्याम सौ भासै ।  
 बानरमित्र वैद सुत बातें सुनत रंग शरणासै ॥  
 समुक्तिबति सब पाखिल बातें तनक न मन में आवै ।  
 सूर स्याम सुत सुरत सम्हारत कालीदह कीं धावै ॥

७२. <sup>१</sup> हैम जो ही है न जी संग, २ स० होति ३ स० जोति ।

७३. <sup>१</sup> स० उठानो, २ स० आखिर, ३ भा० आदित, ४ स० फपटानो, ५ भा०

बोलावन, ६ स० आपस आपन,

७४. <sup>१</sup> स० भा० कूटो ।







आज रन को<sup>१</sup>प्यो भीम कुमार ।  
 कहत सबे समुझाई सुनी सुत धरम आदि चित चार ।  
 आदि रसाल जग्ये<sup>२</sup> फल के सुत जेवांये अभिमान ।  
 सूरज सुत के लोक पठावत ते सब करत नहान ॥  
 बसनराज जो महारथी सो आवत अग्र अनूप ।  
 सहित सैन सुतसंग सिघारत सो सब सबे सारूप ॥  
 तंत पुत्र की है का गिनती जो सनमुखभट आवे ।  
 सुमन लोक लों अब यावेला भंवर संग उडि जावे । ।  
 बैठे जदपि<sup>३</sup> युधिष्ठिर<sup>४</sup> सामे सुनत सिखाई बात ।  
 भयो अतद्गुन सूर सरस बढ बली कीर विस्थाता ।

: ७६ :

देखत सज्यो<sup>१</sup> पंडु<sup>२</sup>कुमार ।  
 भयो सनमुख<sup>३</sup> पितामहि गहि धनुष औ सर धार ॥  
 लगे फरकन अंतरिच्छ अनूप नीतन रंग ।  
 रिच्छ फरकत तैरहीं अत सनु की सब संग ॥  
 वीत<sup>४</sup> तनत बुरे की पुनि मानथान समान ।  
 तदपि सेनापति निहारत बढ़यो धरम प्रमान ॥  
 चली रथ ते जिते आवत भीम आदिक सूर ।  
 सूर प्रभु को देखि अद्भुत भयो है रन भर ॥

: ७७ :

सुनि<sup>१</sup> सुनि नंद नंदन की रीत ।  
 भूपति कंस पर्यो धरनी तल कांठि<sup>३</sup> अपनी नीत ॥  
 इवार धार नीतन ते हारत हारत सब सुल हैर ।  
 बार बार भक्ति जल अपनी सोवत फिककत कैर ॥  
 रवि पंचम पल होत नहीं धिर धक्ति भयो सब गात ।  
 धबल बसन मिलि रहे अंग मै सूर न जान्यो जात ॥

७५. १. भा० कोपो, २ स० यज्ञ, भा० जग, ३ स० यदपि, भा० जदपि, ४ स० युधिष्ठिर ।  
 ७६. १ स० सज्यो, २ स० पांडु ३ स० सम्मुख ४ स० विच ।  
 ७७. १ स० भा० सुनसुन, २ भा० भूपति, ३ स० कांठ ।







: ७७ :

जोरि उतपल आदि तरतै निकासि आयो कान ।  
 बीच निस<sup>१</sup> की आदि अंगन लग्यो<sup>२</sup> लेप सभान ॥  
 वेद पाठी डुगन<sup>३</sup> सोई रीत के बहु हीट ।  
 रहे बिच बिच समुझि<sup>४</sup> मोकीं परै नाहीं हीट ॥  
 बांसुरी तै जानि<sup>५</sup> मोकीं परयो ना सुत सोह ।  
 गुर उन्मीलत निहारी कहै का मति मोह ॥

: ७८ :

आज बरित नंद नंदन सजनी देखि ।  
 कीन्हैं दधिसुत सुत सों सजनी सुंदर स्थाम सुनैष ॥  
 सारंग पलट पलट हवि दोई लै गौ आप चुराई<sup>२</sup> ।  
 सोई सवके घर घर आई<sup>३</sup> जसके तस सुख पाई<sup>४</sup> ॥  
 को यह कौतुक करै और सुनि समुझि आप निज बात ।  
 गुरदास शान्दान्य करन को ये ही बलित लहात ॥

: ७९ :

असुमत आज देखि जंगन अपनी लाल खितावे ।  
 भूमि भूमि मुख बपल चित करि आनन आप मिलावे ॥  
 सारंग सुत प्रीतम सुत रिपु रिपु रिपु माल बनावे ।  
 पिंड प्रणान भूमि पति सुत गुरु<sup>३</sup> नाषित सरस जुनावे ॥  
 भूषन पति भल आपति बाहन हित विचारि चित बावे ।  
 धन हर हित रिपु सुत सुख पूरति नैन मद्ध लगावे ॥  
 धीरी<sup>५</sup> धूमर काजर कारी कहि कहि नाम बुलावे ।  
 गुरज कर<sup>६</sup> जिसेव आलंकृत सब सुख सान जुलावे ॥

७७. १ स० निशि, २ स० लंगो, ३ स० डुगन, ४ स० समझ, ५ स० जान ।

७८- १ सब यह शब्द छूट गया है। २ भा० चुराया, ३ स० आये। ४ भा० पाय ।

७९- १ स० खितावे हो, भा० खेलावे, २ भा० भूम, भा० गुरु, ४ स० नयननवध्य, ५ स० धीरी,  
 ६ सरदार में निम्नपंक्ति और है, लालन कर उतपल के कारण सांक समे चित लावे।  
 ७ स० करत विशेष अलंकृत ।



:੨੦:

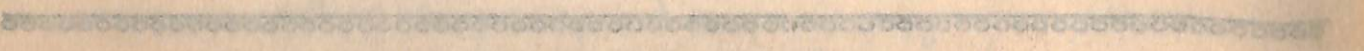
1. ਜਾਨ ਜਾਨ ਹੀਰਾਨੀ ਨਿਰੁ ਮੀਰਾ ਕਲਾਹੁ ਹੀਰਾਨੀ  
 ॥ ਜਾਨੁ ਪਰਿ ਜਿਹਨ ਨਾਨਕ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਤਕਿ ਹੁਕੁ ਨਿਰੁ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਤਕਿ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਤਕਿ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਤਕਿ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ ਨਿਰੁ ਹੀਰਾਨੀ

:੨੧:

1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ

:੨੨:

1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ



1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 1. ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ  
 ॥ ਜੀਵਿ ਜਿਹਨ ਨਾਨਕ ਨਿਰੁ ਹੀਰਾਨੀ



आज गिरि<sup>१</sup> पूजन ग्वाल चले ।  
 लै लै सिंधु संमुखत अति प्रिय पावन मांठ<sup>२</sup> भरे ॥  
 नगरनीक अर काम बीच लै गोग्रह अंत भरे ।  
 निकट बास परवत दाहिम जुत सोई<sup>३</sup> रीत धरे ॥  
 नाचत गावत बाजत बाजन जाचत पुन<sup>४</sup> प्रभाउ ।  
 नंद आदि संग अति सुख पावत भावत जो जैहि लाउ ॥  
 गूढोत्तर<sup>५</sup> अस कहति ग्वालिनी मोहि गैह रसवारी ।  
 राखि<sup>६</sup> गए सुनि भूर स्याम मन विहंसि रहे गिरधारी ॥

: ८२ :

विव्र<sup>१</sup> जू पावन पुन<sup>२</sup> हम्हारे ।  
 जो जजमान जानि कै मोकीं<sup>३</sup> आपु हहां पगु धारे ॥  
 एक बार जो प्रथम सुनाई लगन कुंछली सोई ।  
 पुनहीं मोहि सुनावहु सुन कर कहन लग्यो<sup>४</sup> सुख होई ॥  
 संवत मास षष्ठं वसु तिथि है रवि तैं चौथो बार ।  
 पुन पच्छ श्री वेद नखत है हरषन जोग उदार ॥  
 दुती लगन मैं है शिव भूषन सो तन की सुख कारी ।  
 कैहरि<sup>५</sup> वेद रास त्रै मूरति सेस भार सब लै है ।  
 बान सखी सुत है पुत्री के मदन बहुत उपजै है ॥  
 सास्तर सुक तुला के रवि सुत तैं वैरी हरता जोग ।  
 मुनि बसु तिय बस करै भूमि सुत भागवान मैं भोग ॥  
 लाभ धानपंचमी काम धुज ग्रह निध ग्रह मैं आई ।  
 मानि लेहु मन अपने भू सब हरयो भार इन भाई ॥  
 बान बरस मैं कब देखैगी कही तिहारी पूरी ।  
 सूरदास दोउ<sup>१०</sup> परे पाहतर भूषन चित्र समूरी ॥

८१... १ भा० गिर, २ स० मार, ३ भा० पुन्य, ४ स० जिहि, ५ स० गूढि उक्ति, ६ स० रास गये, ७ भा० विहंस ।

८२... १ भा० जी, २ स० पुन्य, ३ भा० मोकी, ४ स० लगे, भा० लगे, ५ स० मोह, ६ एक पंक्ति छूट गई प्रतीत होती है। ७ स० बाणशशी, ८ स० वर्ष, ९ स० देखो, १० स० दोह ।



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आवति ही वृषभान नंदिनी आज सखी के संग ।

ग्रह अष्टम मैं मिल्यो<sup>२</sup> नंदसुत अंग अनंग उमंग ॥

करी कुआह दई<sup>३</sup> माथे उन इन लखि सो पुनि कीन्ही ।

कुंतीसुत पितु सनमुख धर कर लाह<sup>४</sup> दिये मैं लीन्ही ॥

सूक्ष्म तैं दुइ भाव एक करि ह्वै<sup>५</sup> रहे बाल अधीर ।

सूर स्याम देखत अनदेखत बनत न एको<sup>६</sup> बीर ॥

हरि की अंतरिच्छ जब देख्यो<sup>१</sup> ।

दिग्गज सहित अनूप राधिका उर तब धीरज लेख्यो<sup>३</sup> ॥

बहुत श्रेय पुनि कुंत अग्र मैं नीतन सों रंग सार्यो<sup>४</sup> ।

रेसम हृद उर मूरत माला पच्छिव पीठ सम्हार्यो<sup>५</sup> ॥

मासन मैं सिंगार रस सोहत तब मन जुगत बनाई ।

तै निषेद<sup>६</sup> दरपन निज करतैं सनमुख दयो दिसाई ॥

सुच्छ बसन नय उर के रस सों मिलै लालमुख पोंछो ।

सूर स्याम तन चितै फैरि मुख पिहितभाव बल मोछो ॥

यह सांवरी सखी मेरे हित चक्रवाक पढ़ि आई ।

जस माता सुच सील जानि के सिख बन हैत पठाई ॥

जानत है बुधिबंत वेद बसु तसन कहूं सुनि पै है ।

या संग रहत सदा सुच सजनी सब मुख सोमा पै है ॥

चेली करत मोहि कहि लीन्ही अबर न करिहीं चेली ।

तुम गुरु होहु और जोसीसैं तिन की समुक्ति सहेली ॥

कसतराति अली बतरावति<sup>२</sup> उतर्न<sup>३</sup> नाच नचावै ।

सूरदास तजि व्याज उक्त सब मोसों कोन चितावै<sup>४</sup> ॥

हरि ग्रह आपति पतनी सहेली ।

हय भूषन कीन्ही ना तातैं जैहै काल अकेली ॥

तिरसकार भासा मैं जाते लागत है भय भारी ।

कासों<sup>२</sup> कहीं सुनै को सजनी परी बिपति महारी ॥

८३. १. स० भा० आवतथी, २. भा० मिली, ३. स० दयो, ४. भा० लाय, ५. स० होरै, ६. स० नैको ।

८४. १. स० देखो, भा० देखी, २. स० दिग्गज, स० लेखो, भा० लेखी, ४. स० भा० सारो, ५. स० भा० समारो, ६. स० युक्ति, भा० युक्त, ७. भा० दरसन, ८. स० दियो ।

८५. १. भा० सामरी, २. स० हतउत, ३. स० नयन, ४. स० उक्ति, ५. स० जतावै ।

८६. १. स० पतनि, २. स० कहै, ३. स० उक्ति, ४. स० उदय ।



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： 記 ：

11. किमि एक सामाजिकी कुरु यीर किमि एक सामाजिकी

： 卽 ：

॥ श्रीगणेशाय नमः ॥

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पगरिपु ता मंह परत गजल के को तनतें सुरफावै ।  
 उक्त<sup>३</sup> गूढ<sup>४</sup> तें भाव उदै<sup>४</sup> सब सुरज स्याम सुनावै ॥  
 सिंधव भग्न आराम मधितें आज हेरायो स्याम ।  
 हेरि सारंग मदन तिया के अन्त विचारो वाम ॥  
 प्रति माता और मीन आदि दै ह्वै गयो समुझी चित ।  
 वैरोचन सुतकी सुभाउ संग देखि परतै ना मित ॥  
 इंद्र सहा<sup>२</sup> उठे चारों दिस लये सहेली हाथ ।  
 याहि विपति मैं राखनहारो कौन हमहारो नाथ ॥  
 तातें बिने करति नंदनंदन चलो हमारे संग ।  
 विप्र उक्ति सुनि सुर स्याम की घटिगी विरह प्रसंग ॥  
 : ८८ :  
 करि विपरीत भवन मैं धारा ।  
 बैठी हती अकेली सुंदरि लिखति रूप सुत सुत सुत मारा ॥  
 दधिसुत अरिभल सुत सुभाउ चलि तहां उताहल आई ।  
 देखि ताहि सुर लिखि कुबेर कीं चित सुरत समुझाई ॥  
 करति बिंग<sup>२</sup> तें बिंग दूसरी जुगल अलंकृत माई ।  
 सुर देखि ग्वालिन की बातें को ठे कैसे समुझि तहां हीं ॥

: ८९ :

माधो कीजिए विग्राम<sup>३</sup> ।  
 उदो चाहत सैन बेरी करन पितु हित जाम ॥  
 सुल्यो चाहत सरन सारंग दैत सारंग दान ।  
 सुरा सेवन करन लागे विप्र लखि सुख हान ॥  
 निसाचर रिपु हीन ह्वै है गर घर सब कोई ।  
 विष्णु कासन सैन दस दिस लगे बोलन सोइ ॥  
 आहगो नंदलाल संगी देखिए नंदलाल ।  
 मोल कैह<sup>३</sup> बिघ कीजिए उरबिन गुनन की माल ॥  
 आपके गुन कहन कारन आप ही केनैक<sup>४</sup> ।  
 सुर डौंढी दैत सिर पर लोक उक्ति अनेक ॥

८७. १ स० स्वभाव, २ भा० सहाय, ३ स० लिये, ४ भा० घटगो।

८८. १ स० भा० चल, २ स० व्यंग ते व्यंग, ३ स० युक्ति भा० युक्त, ४ स० कत।

८९. १ स० माधव, २ स० विग्राम, ३ स० काविधि, भा० कीविधु, ४ स० बिना गुण की

५ स० नेई, ६ स० उक्ती ऐन ।



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: ६०:

मानिनि बार वसन उधार ।  
 संभु कोप दुआर आयो आदि की तनु मार ॥  
 नाग जा पति पिता पुर की जाहु कहत नवैग ।  
 गैह दुग और रंग फष सुनि रीति ताही नैग ॥  
 कहहु करहि सहाह सुरपति बढत ब्रज पै फेरि ।  
 सुर उक्तिहिं बड़ करि करि रही नीचै हैरि ॥

: ६१:

सजनी तो की सब समुझावै ।  
 जाकीं साज तनक ना तन मै मन मै सो न सकावै ॥  
 सुन तीन पावलि सुध तकीं प्रथम आपनी छोड़ै ।  
 भूधर समर आदि ती सोई सुनत करत तन पीछै ॥  
 डानव प्रिया सैर चालीसों सुरभी रस गुह सींचों ।  
 तजतन स्वाद आपने त की जो विधि दीन्हों नीचो ॥  
 कैक उक्ति जहं दुमिल समुझि कै का समुझावति नीठो ।  
 भावति मिसरी सुर न घर की चोरी की गुह मीठो ब्रज ॥

: ६२:

जलज नीतन हों आज निहारै ।  
 मोरन के सुर सरस समुचित पै सुर तिया बीच रुच कारै ॥  
 नृतकार उत्तिम बनाह बानिक संग चंद न आवै ।  
 मास भाग सिर लसत सुख के देखत फुकि फुकि जावै ॥  
 ससन और बरहीमुख करि करि सजनी फिर फिर फांकियो ।  
 एकावरन सुमाउ उक्ति कर सुर सरस रस वाको ॥

: ६३:

माधी अस न करवै जोग ।  
 जसकरी बृषभानुजा की दसा आप वियोग ॥  
 ससि पावस कपीन के मदे मुँदि राखै नैन ।  
 सह सिकारी नाग मनसिज सखिन और अचैन ॥  
 जामिनी नीका विचारति काम संग तन प्रान ।  
 चलन सुनि के रावरो ह्वै गहँ सब विष हान ॥  
 त्रिमिल भाविक कियो भूषन आप अद्भुत आज ।  
 सुर चाहत कहा बैठो गैह मै तजि काज ॥

- ६०-१ मा० आदकी, २ स० उक्ती ।  
 ६१-१ स० समुझावै, २ स० शंकावै, ३ स० सुन्य, ४ स० ताकै ।  
 ६२-१ स० निहारो, २ स० सरस, ३ स० स्वभाव उक्ति, मा० सुभाव ।  
 ६३-१ स० माधव, २ मा० करवै, ३ स० शशी, ४ स० कपिन के विच ।



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: ६४:

कृपे पति कित<sup>१</sup> जात सैलन<sup>२</sup> कान्ह मेरे प्रान ।  
 अचलजापति अंगभूषन भार हित हित जान ॥  
 संभुपतनी पिता धारन वक विदारन वीर ।  
 नंद नाहिं निरैद कारन अघसंधारन<sup>३</sup> वीर ॥  
 सैस ना कहि सकत सोभा जान जो अति उक्त<sup>४</sup> ।  
 कहै बाचिक बाचते ही कहा सूर अनुक्त<sup>५</sup> ॥

: ६५:

सैली भानुजा के मोन ।  
 हीं कहति बत जाहु बाहिर<sup>१</sup> कहा हित तै मोन ॥  
 दिन दिनन मैं लगे मानिक सिया रिपु पितु हेर ।  
 लाज मानत रहत निसदिन सकत ना मुख फेर ॥  
 खर सैलन हैत आवत आप तै सतकोट ।  
 नचत है सारंग सुंदर करत सबद अनेक ॥  
 सबै ब्रज तब हैत देखन चली आवत लाल ।  
 संभू भूषन बदन विलसत कंज तै गुहि माल ॥  
 यह उदात्त अनूप भूषन दियो सब घर तोर ।  
 सूर सजरे लच्छनन जुत सहित सब त्रिन तोर ॥

: ६६:

दुती<sup>१</sup> रास दिनपति पुर नाहीं ।  
 जहां कीन्हीं तुम सब मन भाईं रोकत मर न को परहाहीं ॥  
 रहे हेम पुर अष्ट सुरन सुत दिन पति ही को बास ।  
 समुक्ति बूझि कै काम कीजिए राखि राखि उर बास ॥  
 यह प्रतिषेद अंतकुल जबहुं सुमुखी सरस सुनायो ।  
 सूर कह्यो मुसकाइ<sup>२</sup> प्रानपिय मो मन एक गनायो ॥

६४... १ स० कति, २ भा० सैलन, ३ स० संधारण, ४ स० उक्ति, ५ स० चहै, ६ स० अनुक्ति ।

६५... १ स० बलि, २ स० बाहर, भा० बाहर,

६६... १ स० द्वितीय राशि, २ स० मुसकान, भा० मुसकाय ।



: 43 :

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: ६७:

अधर सोहत पुरन समेत ।  
 नीलन तैं विहुरी सारंग सुत कंत अगु तैं बंदन रेख ॥  
 विप्र बिचित्र रेश दधिपुत ग्रह रेशम कइ धन ऊपर आज ।  
 पुंढरीक सुत घटि<sup>२</sup> नै उर तैं बानर पुत्र सजै विन साज ॥  
 दधिपुत दीपत तजि मुरझान्यो दिनपति सुत है भूषन हीन ।  
 यह निरु<sup>३</sup>क्त की अब बाम तू मई<sup>३</sup> सुर हत सखी नवीन ॥

: ६८:

जब ब्रज चंद चंद मुख लखि है ।  
 तब यह बान मान की तैरी अंगन आप न रखि है ॥  
 कुंत अगु गज श्री ठनीकन मैं आपन हीत है है ।  
 पाप हरन मैं देव अनुपम गज की पुत्र समै है ॥  
 सुधागैह मैं करि की सोभासारंग रिपु सीस बने है ।  
 धन ऊपर जलजासुत सोभा सुरुच सांवरी लै है ॥  
 भूषन बार सुधार तासु रंग अंग अंग दीपत ह्वै है ।  
 यह विध सिद्ध अलंकृत सूरज सब विध सोभा है है ॥

: ६९:

नट देखति वृषमान डुलारी ।  
 अनन अमल पोंहि<sup>१</sup> सारंग रिपु तैं सारंग रिपु रेश सन्हारी ॥  
 दिग्गज विन्दु बिजै<sup>३</sup> इन वेदन भानु जुगल अनरूप उज्यारी ।  
 सैलता के पत्र सुधाग्रह गहत होत सुख अंगन भारी ॥  
 कंठ लच्छि<sup>५</sup> राखी सुकंठ मैं बान अकास प्रकासित न्यारी ।  
 रामडूत दीपत नखन मैं पुरी धनद रुचि रुचि तमहारी ॥  
 यह हवि देखि मयी अनंद अति आप आपनै ऊपर बारी ।  
 सूर स्याम के हैत अलंकृत कीन्हो अमल सुमिल छित कारी ॥

: १००:

सजनी हीं न एक पहिचानी ।  
 बाजि बोल हेरन दुहीन बल मिलत सुतापति मानो ॥  
 बाहन मातु तासु रस जदपि सब ब्रज करत बखानी ।  
 मोरै मन एकी नहिं आवत करति तिहारी जानो ॥

६७. १ विहुरो, २ भा० घटगै, ३ स० निरुक्ति,

६८. १ स० ह्वै ।

६९. १ स० भा० पोंहि, २ स० सुत, ३ स० दैगज, ४ स० विजगाण, ५ स० लक्ष, ६ स० दिपत,

१०० १ भा० बाज, २ स० तु, ३ स० यद्यपि, भा० जद्यपि, ४ स० भरोस, ५ स० सोस ।



॥ श्री गुरुभ्यो नमः ॥

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• 30 •

: ००३ :



भूषन बसन भवन भरून भूर भँहार भरो सी ।  
 भूर स्याम संभत है मेरे और न एकी सो सी ॥

:१०१:

अंगदान बल काँ दे बैठी ।  
 मंदिर आजु आपनै राधा अन्तर प्रेम उमैठी ॥  
 दधिसुत धररिषु पिता जानि मन पाहै आयो मोरे ।  
 कर भूषन लन हैरन लागी गयो देखि मन चोरै ॥  
 सारंग पच्छ अच्छ सिर ऊपर मुख सारंग सुत नीकै ।  
 कटि तट पट पियरी नट बर बपु सापै सुत रुस जीकै ॥  
 नीकन मैं सीतलता व्यापी अंग अंग सिमरानी ।  
 भूर प्रतच्छ निहारत भूषन सब दुख दरप दुरानी ॥

:१०२:

बैठी आजु रही अकैलि ।  
 आहंगी तब लौं विहारी रसिक रुचि बर बैलि ॥  
 तीन दस कर एकदोऊ आप ही मैं दोर ।  
 पंच की उपमेय लीन्हौं दांव आपुन तोर ॥  
 अंत तैं करहीन मानैं तीसरी दुवै बार ।  
 दोह दस करि दियो समुझत भूल सौं कै बार ॥  
 सो रहै सो समुझि लागी हसन हरषत भूर ।  
 भूर स्याम सुजान जानो परसही तैं भूर ॥

:१०३:

सारंग पितु सुत धर सुत बाहन आजु न नैक पुकारो ।  
 सिवरिषु तिय जलसुत काहे तैं नैकु न जात निहारो ॥  
 कलही पति पितु सुता और रंग कीन्हो कहा सुनाऊं ।  
 ब्रजबीधिन मैं जे ब्रज वासी तिनहिं देखि मुरझाऊं ॥  
 सुरभी सुत सुत सुरभिनी औरै हैरत हरष न भूरे ।  
 भूसुत सनु गैह गुन कासों कहीं भरे अति भूरे ॥

१०१. १ स० जान, २ स० भा० गयो देख, ३ स० कट ।

१०२. १ भा० रुच, २ स० तै, ३ स० दो०, ४ स० जान्यो, भा० जानो ।

१०३. १ स० निहारै, २ स० कीन्ह्यो भा० कीनो, ३ स० तिनहिं, भा० तिनै । ४ स० भा० कहे ।



: 505 :

1907:



चारों ओर व्यास लगपति के मुँह मुँह बहु बार ।  
 ते कुंसेत बोलत सुनि सुनि के सकल अंग कुम्हिलार ॥  
 ले करि गैद गयो है सैलन लरिकन संग कन्हार ।  
 यह अनुमान गयो काली तट सूर सांवरी माई ॥

: १०४ :

सो जानी वृषभानु डुलारी ।  
 सियरिपु पितु सुत बंधु तात हित जाके चरन कमल गुन कारी ॥  
 काम ग्रंथ अरि गुन रिपु सुत सम गति अति नीक विचारी ॥  
 ब्रह्म मूरति सुत रिपु पितु बाहन गैह नृपति कटिटोरी ॥  
 भूषन पति अहार जा फल से मेघ अनोसे दोऊ ।  
 सारंग सुत सुत सुत अहार सो दीपत तनमैं जोऊ ॥  
 गिरिजापति पितु पितु से दोऊ कर बर दैसि विचारी ।  
 बानी सुनत सुरत अपन मन कोटि कोकिला वारी ॥  
 निपट निदान बीजसी दसनन जब हवि पूरन पावौ ।  
 अंतरिच्छ मैं पावौ विवफल सहज सुभाउ मिलावौ ॥  
 दिनचर सुत सुत सरस नासिका है कपोल श्री भाई ।  
 सारंग नैन भौंह धनु बैनी नागिन सी सुखदाई ॥  
 वैदन अरक विमूषित सोभा बैदी रिच्छ बलानी ।  
 सूर स्याम उपमान भूषन तब निज बात प्रमानी ॥

: १०५ :

अब लीं ऐसी नाहिं सुनी ।  
 जैसी करी नंद के नंदन अद्भुत बात गुनी ॥  
 प्रवन बचन तैं पावन पतनी सारंग कहत पुकार ।  
 गुन अकास की सिद्ध साधना सास्त्र करत विसतार ॥  
 रवि तैं त्रय जननी सुसुद पुनि संस्कार तैं होइ ।  
 रति मैं अथर सिया सुचि सिगरे जानत मुनिमत जोइ ॥  
 सुद सबन की लच्छन जानत सबदाभूषन जैसो ।  
 सूरज स्याम सुद दासी कौं करी कही विधि कैसो ॥

१०४. १ स० भा० सुनसुम, २ भा० गर ।

१०४. १ स० भा० जानो, २ स० विचारो, ३ स० टारो, ४ स० मा० दैस, ५ स० पकी, भा० थरो ।

१०५. १ स० अवल, भा० अवन, २ स० सुद, ३ स० सिया, ४ भा० करो ।







:१०६:

मुसुत मेघ काल निशि<sup>१</sup> इनके आदि वरन चित आवै ।  
 तरु माभिनि वन साते जानी मद्द वरन बिसारावै ॥  
 अबल हुतासन केर संदेसी तुमहूं मद्द निकासी ।  
 हिम के उपल तलाह<sup>२</sup> अंत तै जाके जुगत प्रकासी ॥  
 हम ती बंधी स्याम गुन सुन्दर होरन हार न कोई ।  
 जो प्रज तज्यो अरथपति सूरज सब सुखदायक जोई ॥

:१०७:

सिंधु रिपु भस्मपति पिता की सवु सैना साज ।  
 चली आवत आज भूपर करि अनूपम काज ॥  
 संभुमस के पत्र वन द्वै बने कछु अनूप ।  
 देवक की हन आवत सकल सोभा रूप ॥  
 आह कैसर की करी अधुरात की सुचि सोह ।  
~~सिंधु रिपु हित तासु पतनी मातु सुत के रंग ॥~~  
 लपट लटकी रज्जु का भू जुवा जुवा जनु जोह ॥  
 सिंधु रिपु हित तासु पतनी मातु सुत के रंग ।  
 कीन्ह सुंदर सारथी सुख पूरि पावन अंग ॥  
 ब्रह्मवारी पिता माता मात नीतन जोर ।  
 करै बाहन हार दोऊ जात की गति तोर ॥  
 हेतु श्री ब्रजराज जीतन बल्यो आवत भूर ।  
 भूर सबतै देखिए नंदनंद जीवन भूर ॥

: १०८ :

पंथ रिपु दिन परस सब दिन<sup>०</sup> कीजिए सुख मान ।  
 बुझिए सब संत<sup>१</sup> जनसीं कथा पुन पुरान ॥  
 ध्यावै सारंग पद कीं रहन की जो धान ।  
 कीजिए सुखपाह ताही गुनन की बरु गान ॥  
 ओहिए नंद नंद भू के अतत ही द्विगवान ।  
 राखिए द्विग मद्द दीये अनत नाहीं ध्यान ॥  
 हंड सवु सुमाउ मैरै चाह नाहीं आन ।  
 भूर सब दिन सिवामोहित देहु यह वरदान ॥

१०६...१ स० निशुनके, २ स० आवै, ३ स० हलाह,  
 १०७...१ स० अधुरात ।  
 १०८...१ स० सत जनन, २ स० ओहिए ।







: १०६ :

देखत जायु नाहीं मोह ।

नंदनंदन भरु छीली राधिका रुचि होइ ॥

मल बाहर बीच मनि मैं स्थाम सुरति देख ।

पुंडरीक बिचारि लागी लैन गंध विलेख ॥

हंउ सुत सुत बीच उन ललि लगे जूनन चाह ।

हंसत दोऊ दुहुन को ललि पूर बलि बलि चाह ॥

: ११० :

सुनि सुनि रसन के बस लेख ।

दूसन गोरी नंद को लिखि भुवल संवत देख ॥

~~नंदनंदन वास है ते हीन त्रितिया बार ॥~~

नंदनंदन वास है ते हीन त्रितिया बार ।

नंदनंदन जनम ते है बान सुख आगार ॥

त्रितिय रीख सुकर्म जोग बिचारि पूर नवीन ।

नंद नंदन दास छित साहित लहरी कीन ॥

: १११ :

हे ब्रजवंद बदन बकोर ।

हुँदै रहै कवकई नैना नैलनातो जोर ॥

धातु देस बिचारि करि विपरीत पछिते जोर ।

पाछिले कर पछित पीरय बहुरि लघुता मोर ॥

बार करि विपरीत इनकी मोहिं नाहिं निहोर ।

जनम संगी संग के को संग काको दौर ॥

हुँदै निसिदिन मोहिं चिन्ता समुक्ति सजनी तोर ।

पूरदास पुकारि कासो करे बिनु धन मोर ॥

: ११२ :

कोहि को भन सदन सिपारी ।

ब्रज भूषन बलि जाहुं तिहारी तुम ब्रज जीवन जग उजियारी ॥

ग्रह नक्षत्र है वेद जागुपर ताहि कहा सारंग सम्भारी ॥

गिरजापति भूषन जिन देखे ते कहैं देखत है नन तारी ॥

सुरतरु सदन सुमाउ हाँकि चाहत है दुम भूम मंडारी ॥

पूर रही नीकै निसि बासर हम सुनिसुखी न होत दुसारी ॥

१०६. १ भा० मोह,

११०. १ स० भा० को, २ स० वप, ३ स० कत, ४ स० योग, ५ स० साहित्य,

१११. १ स० भा० को, २ स० भा० कासे ।

११२. १ स० कविन निरदै, २ स० भा० कासे ।

११२. १ स० उजियारी, २ स० संभारी, ३ स० कत, ४ स० होड़िक, ५ स० मंडारी, ६ स० दुसारी ।



1305 :

I. ॐ नमो भगवते वासुदेवाय

- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय

1306 :

I. ॐ नमो भगवते वासुदेवाय

- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय

1307 :

I. ॐ नमो भगवते वासुदेवाय

- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय

1308 :

I. ॐ नमो भगवते वासुदेवाय

- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय
- I. ॐ नमो भगवते वासुदेवाय
- II. ॐ नमो भगवते वासुदेवाय

ॐ नमो भगवते वासुदेवाय  
ॐ नमो भगवते वासुदेवाय  
ॐ नमो भगवते वासुदेवाय  
ॐ नमो भगवते वासुदेवाय



: ११३ :

भामिनि आहु भवन मैं बैठी ।

मानिक निपुन बनाइ नीकन मैं धनु उपस्य उमैठी ॥  
 भूषन पितु पितु पुत अरि पतनी माता और निहारै ।  
 खचर खिलीना हित सिंगार जग मन रूप ले पारै ॥  
 बासब पुत अरि कै सुभाउ सब कहत सुनत गुन ताही ।  
 विधा पुत्र भ्राता पितु पतनी करति सोन कीं नहीं ॥  
 तहं ब्रजकंद आहगो देखति रही न कारु रोकी ।  
 सूर स्याम पै गई बारनै निरखि कोक जानु कोकी ॥

: ११४ :

बहुमुखि देखि

सजनी हों न स्याम मुख चैरों ।

दूरसुता पितु रागगंध पितु प्रिय पुत आदि सकेरी ॥  
 मुख समूह मानुष ताही बिध कर्यो न कबहुं कैरी ।  
 पै निरजर रिसनीकी कबहुं सब बि सुंदर पैरी ॥  
 ना जानीं अनुराग कहां हैं मोहि धन पन धैर्यो ।  
 भूषन पति बहार सुत बैरी बारत अंग उजैरी ॥  
 पलटत जान मानुजा तट मैं निरखति दुल बहु तैरी ।  
 सूर सुजान विभावन पक्षी किंकर कर मन चैरी ॥

: ११५ :

जगुमति देखि आपुनी कान ।

बरस सर को भयो पूरन अवे ना अनुमान ॥  
 हीन सुत को हरष हरि कै कियो सो सब जान ।  
 मानु सुत सो जीव निशि गुन प्रथम जोर बतान ॥  
 सिंधुजा गुन लवन कीन्हों अंत हैं पहिचान ।  
 बृथा ब्रज की नार नित प्रति देख उरहन जान ॥  
 ताहिं अपनी ताल प्यारी हय कुल की कान ।  
 सूर समुक्ति विभावना है दूसरी परमान ॥

११३. १ स० मनसख, २ करत सुनै ।  
 ११४. १ स० विधि, २ भा० कैरी, ३ स० रग, ४ स० कीकर,  
 ११५. १ स० देह, २ स० अपनी, भा० अपनी, ३ स० हरकै, ४ स० सुन्न सुजीव, भा० सुन सो,  
 ५ स० नारि, ६ स० दैत, ७ स० दूसरी ।



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1. किं न ह्यहं ह्यहं विनीतः

- 11. किं न ह्यहं ह्यहं विनीतः
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किं न ह्यहं ह्यहं विनीतः



: ११६ :

नीकन बहुभुत वान लई ।

आधु न तजत गैह पर उर मैं करवर सुत सई ॥

बाचर लखर हारि गै बनवर होत न समता जोग ।

दे<sup>२</sup> भोव कनक रुद्र रंग तंजी सुन आदि भरमोग ॥

याही तैं सब की उपजावत सुखमद महा वियोग ।

थिर न रहत इस थान न झाँडत दूरव बहुभुत लोग ॥

: ११७ :

अदल पति रिपु पिता पतनी अब न जैई फेर ।

बातसुत प्राता अप्रिय के बिन सुमाउ न<sup>१</sup> हैर ॥

मानु तपन किसान ग्रह के रच्छ पालक बाद ।

मह<sup>२</sup> ठाढी होत नंदननंदकर उनमाद ॥

नाकिन के उर तात मारत महामार प्रयोग ।

मरन दैत न कियत सजनी गरक गाछत रोग ॥

चिंहु रिपु हित तासु पतनी प्रात सिब कर जौन ।

आदिकासीं पद्यों<sup>३</sup> वैरी जानि परत नतीन ॥

दैलि बिन मन करतआपन दैलि बिनु न रहात ।

सुर सँकर करन भुवन जो जगत किस्थात ॥

: ११८ :

~~अनन्य~~हंउ उपवन हंउ<sup>१</sup> चरि अनुजंड हंउ सहाइ ।

सुन एक जु पाप कीन्हैं होत आदि मिलाइ ॥

उभैरा<sup>३</sup>सि समेत दिन मनि कैमका र दोइ ।

सुरदास जनाथ के हैं सदा राखन होइ ॥

: कैपक .. ११९ :

प्रथम ही प्रथु जान तैं मै प्रगद बहुभुत रूप ।

प्रहराव बिचारि प्रला राखि नाम अनूप ॥

मान पय देवी दिवी सिब आदि सुर सुख पाय ।

कह्यो दुगीपुत्र तेरो भयो अतिरुस पाय ॥

११६...१ स० वानि, २ स० पया

११७...१ स० स्वभाव, भा० सुभाव, २ स० मध्य, ३ स० भा० पदो,

११८...१ भा० सहाय, २ भा० मिलाय, ३ स० उमय, ४ स० कन्यका ।

११९.....



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पारथिवपुत्रसुरजचन्द्र

पार पावन सुरन के पितु सत्ति अस्तुति कीन ।  
 तासु वंस प्रसंग मैं भी चंद चारु नदीन ॥  
 भूप पिरीराज कीन्हों तिन्हहिं ज्वाला देस ।  
 तनय तार्क चार कीन्हों प्रथम आप नरैस ॥  
 दूसरे गुनचंद तासुत सत्ति चंद सखस ।  
 बीरचंद, प्रताप पुरन भयो अशुभ रूप ॥  
 रंतमार ल्हीर भूपति संग खेलन जात ।  
 तासु वंस अनूप भी हरिचंद अति विख्यात ॥  
 आगरे रहि गोपचल मैं रह्यो तासुत बीर ।  
 पुन जनमैं सात तार्क महाभट गंभीर ॥  
 कृष्णचंद उदारचंद जो रूपचंद सुभाह ।  
 बुद्धिचंद प्रकास चौधो चंद भी सुखदाह ॥  
 देवचंद प्रबोध संसृत चंद ताकी नाम ।  
 भयो सप्तो नाम सुरजचंद मंद निकाम ॥  
 सो समर करि साह सेवक गर विधि के लोक ।  
 रह्यो सुरजचंद ब्रवातैं हीन भरि बर सोक ॥  
 परयो रूप पुकार काहू सुनी ना संसार ।  
 सातमैं दिन आह बहुपति कियो आपु उधार ॥  
 दिव्य बल दे कही पितु सुनि मांगि बर जो चाह ।  
 हौं कही प्रभु भगति चाहत सनुनास सुभाह ॥  
 दूसरी नारूप वेशों वेश राधा स्याम ।  
 सुनत करुनासिंधु भाखी स्वमस्तु सुधाम ॥  
 प्रबल दक्षिण विप्र कुलतैं सहु भूवै है नास ।  
 अखिल बुद्धि विचार विद्यामान मानै मास ॥  
 नाम राखे मोर सुरज दास सुर सुस्थाम ।  
 भए अंतर धान बीते पाहिली निसि जाम ॥  
 मोहि मनसा हूँ ब्रज की बसै सुख चित थाम ।  
 थपि गुसाई करी मेरी अष्टमदै आप ॥  
 विप्र प्रभु के जाग को है भाव भूरि निकाम ।  
 सुर है नंदनंद भू की लियो भोल गुलाम ॥







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| 10  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 10  |
| 20  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 20  |
| 30  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 30  |
| 40  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 40  |
| 50  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 50  |
| 60  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 60  |
| 70  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 70  |
| 80  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 80  |
| 90  | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 90  |
| 100 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 100 |
| 110 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 110 |
| 120 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 120 |
| 130 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 130 |
| 140 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 140 |
| 150 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 150 |
| 160 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 160 |
| 170 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 170 |
| 180 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 180 |
| 190 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 190 |
| 200 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 200 |
| 210 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 210 |
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| 230 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 230 |
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| 280 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 280 |
| 290 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 290 |
| 300 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 300 |
| 310 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 310 |
| 320 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 320 |
| 330 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 330 |
| 340 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 340 |
| 350 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 350 |
| 360 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 360 |
| 370 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 370 |
| 380 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 380 |
| 390 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 390 |
| 400 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 400 |
| 410 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 410 |
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| 430 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 430 |
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| 480 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 480 |
| 490 | ਪ੍ਰਸੰਨ੍ਹ ਪ੍ਰਸੰਨ੍ਹ | 490 |
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